



asiatica FSI8 2007

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Details

4 AN INSIDE VIEW Up Close and Behind the Scenes Prediction! Falnama: Omens, Dreams, and Divination, opens in 2009; a Whirling Dervish spins a tale for Rumi's birthday; FSG and Australia's QAG-GOMA exchange art; and the cabinet shop opens its doors.

Exhibitions

- ENCOMPASSING THE GLOBE: PORTUGAL AND THE WORLD IN THE 16TH AND 17TH CENTURIES The world Portugal first encountered centuries ago, mounted as six concurrent exhibitions in both the Sackler and the neighboring National Museum of African Art.
- THE HOUSE OF THE FARAWAY HEART The Etsuko and Joe Price collection goes on view in November 2007. In addition to the incomparable art from Edo-period Japan featuring the work of Ito Jakuchu, the exhibition's special installation reflects the collector's interest in natural lighting.
- OUT OF THIS WORLD Divine inspiration changed the face of Rajasthani painting during the first part of the nineteenth century. In 2008, *Garden and Cosmos* features paintings from the private collection of Maharaja Gaj Singh II that have never before been exhibited.

Acquisitions

- JUN WARE A gift of Chinese ceramics from Diane Schafer complements those collected by Charles Lang Freer more than a century ago.
- THE ART OF THE BOOK The recent acquisition of the Gerhard Pulverer Collection of Japanese Illustrated Books makes the Freer and Sackler galleries a world leader in the study and display of Japanese graphic art.

Focus

OUTREACH Out of the Galleries and Beyond the Walls FSG scholar Mary Slusser shows how dating is done in Nepal; gifts from the kingdom of Oman in 1840 became part of the Smithsonian Institution; fado singer Mariza lights up the stage for the opening of Encompassing the Globe; let them eat birthday cake; Social Whirl.

Endnote

FROM THE ARCHIVES Between 1933 and 1947, classical archaeologist, architect, and art historian Myron Bement Smith captured images of Persian architecture and monuments.

Annual Record 2006

DIRECTOR'S LETTER





TURNING THE PAGE

In 1906, Charles Lang Freer walked into the Cairo antique shop of Ali Arabi and was shown a group of manuscripts that he knew nothing about...yet he wrote, "In the morning I saw them, in the afternoon I paid for them." For three glorious months, those manuscripts formed the heart of *In the Beginning: Bibles Before the Year 1000*. What in the planning stages appeared to be one of our more esoteric exhibitions proved one of our most popular. Our website had more than three-quarters of a million hits during the course of the show, and it was a thrilling experience to see queues lining up to enter the exhibition. When *In the Beginning* was nearing its close, the crowds swelled until they filed up the stairs, through the pavilion, and out the door, snaking all the way to the Smithsonian Castle.

None of Freer's biblical manuscripts had been on view for at least thirty years, and the exhibition aimed to draw attention to some of our hidden treasures, providing them with the context they could never be afforded before the opening of the Arthur M. Sackler Gallery more than twenty years ago. Now the "Freer Gospels" could be shown along-side their great fourth-century contemporary, the *Codex Sinaiticus*.

Exhibitions have been the principal focus of our efforts over the past four years, and this year we continue with the most ambitious one we have yet undertaken. *Encompassing the Globe: Portugal and the World in the 16th and 17th Centuries* was mounted as six concurrent exhibitions, one of which was held in the National Museum of African Art. With 275 objects coming from III lenders, the logistics were daunting, but the results expanded the definition of what our museums can achieve. The show looked at a critical moment in human history: a time when the world's oceans no longer divided men, but they began to be the principal conduit for the transmission of people, goods, ideas, and images. Europe's conception of the world and its wonders changed forever—but the process was not one-sided, and we tried









to show how others viewed the Portuguese, in some cases for the first time. Nanban screens reveal Japan's humorous curiosity at the arrival of the "Southern Barbarians" in their Black Ships; Mughal miniatures draw generously on European imagery and reveal a taste for exotica as rampant as that in the *Kunstkammer* of Rudolf II in Prague. And the Portuguese, with their spade-shaped beards and heavy armor, feature prominently on a good number of the Benin bronzes and ivories. The image of the European in both Asia and Africa could be far from flattering, and this is a salutary reminder that European explorers, merchants, and missionaries were encountering cultures with a vitality and tradition that many books on the Age of Discovery have failed to convey.

This year also sees the opening of selections from the Etsuko and Joe Price collection of Japanese art. After its acclaimed tour of Japan, this show is bound to enthrall Washington audiences with the works of great Edo-period artists, notably Ito Jakuchu.

The Sackler Gallery has gained great kudos through its international exhibitions, but our superlative holdings need to be highlighted in their own right. Plans are now afoot to revamp the Chinese galleries in the Freer, and we intend to reopen them in 2010. Plans are also being hatched for a major reinstallation of the Sackler galleries for the twenty-fifth anniversary of the museum's opening in 2012.

I began by speaking about manuscripts, and this year we have been fortunate to acquire one of the most acclaimed collections of Japanese illustrated books: the Gerhard Pulverer Collection. Together with our existing holdings, we will enjoy one of the greatest resources for the study of Edo graphic art. One hundred years after Freer walked the streets of Cairo, we're actively engaged in expanding our collections to complement our strengths.

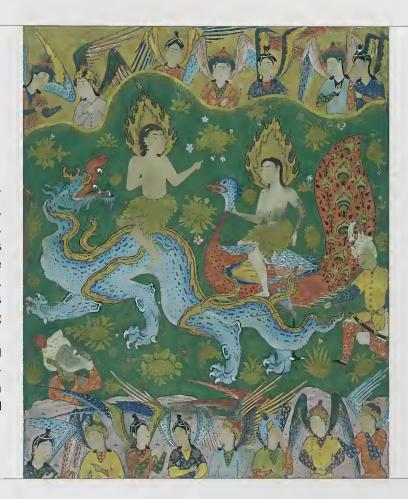
—JULIAN RABY

Speaking Volumes

"FALNAMA: OMENS, DREAMS, AND DIVINATION" OPENS AT THE ARTHUR M. SACKLER GALLERY IN 2009

Think of a burning question you'd like to have answered: Is it a good time for travel, for marriage, or for the start of a new business deal? Concentrate, then open the Falnama. Pick a page, any page, and place your finger there. A large and boldly painted image appears on the left, and on the right is the augury that helps you to interpret omens. If you're lucky, you will have chosen an auspicious page, one that bodes well for the future. Sometimes, as in Adam and Eve Being Expelled from the Garden of Eden—Adam rides on the back of a dragon while Eve exits on a peacock—the initial reading seems poor, but it is redeemed in the ultimate outcome.

Falnama: Dreams, Omens, and Divination is the first major international loan exhibition to feature a group of important and unusual illustrated manuscripts that were devoted to the art of divination. The exhibition focuses on the arts and cultures of Safavid Iran and Ottoman Turkey in the sixteenth and seventeenth centuries, yet it also promises ways to peer into the future.



Poetry in Motion

A WHIRLING DERVISH KICKED OFF A YEARLONG CELEBRATION AT THE GALLERIES HONOR-ING THE EIGHT-HUNDREDTH BIRTHDAY OF RUMI, THE MOST POPULAR POET IN THE WORLD.

CAPTURED IN A SEQUENCE OF MOVE-MENTS AT THE MEYER AUDITORIUM, A WHIRLING DERVISH DEMONSTRATES THE TRADITIONAL SUFI PRACTICE TO HONOR JALAL AL-DIN RUMI. He stands first in stillness, then extends his arms with the right palm facing up and the left palm

turned down, as if to say, "I do not keep anything to myself. What I receive from God goes to others through me." When the Dervish removes his black cloak, he takes the first step on a spiritual journey. The fifth part of this seven-part dance is known as the Sema, the whirling in which the Dervish performs four salutes in praise of his creator. As one form of Sufi Islam, the Whirling Dervishes literally revolve around Rumi, their founder.











Born eight centuries ago in 1207 in Central Asia, Rumi wrote more than three thousand religious poems and songs. The Whirling Dervish began the celebration with an inspirational display of the power of prayer and poetry. Moving in ecstasy, his dance became a kind of devotion itself.

Art on the Move

THE FREER AND SACKLER EXCHANGE ART WITH AUSTRALIA'S QUEENSLAND ART GALLERY AND GALLERY OF MODERN ART

An exchange of art involves making links between the past and the present, contemporary art and premodern classics, people and ideas. The Queensland Art Gallery (QAG), founded in 1895, has been home to the Asia-Pacific Triennial of Art since 1996. Last December its dramatic new Gallery of Modern Art (GOMA) opened right next door, with more than fifteen thousand square feet of display space as well as a library, two theaters, and administrative areas. Renowned for its significant collections of contemporary Asian art, the QAG lacked a collection of traditional Asian art like that housed in the Freer and Sackler galleries. An exchange of museum resources, from prized works of art to curators, designers, and other staff, naturally ensued. Therefore, Queensland became a natural source of exchange for the Freer and Sackler Galleries. Simryn Gill's contemplative works Forking Tongues, Forest, and Pearls were shown as part of the Perspectives series. In response, more than forty ancient Islamic and ancient Near Eastern artworks from the Freer and Sackler collection traveled to Queensland for a three-year exhibition. The next exchange between Australia and D.C. is slated for 2009.







SITUATED ON THE BANKS OF THE BRISBANE RIVER, QAG-GOMA LIGHTS UP THE NIGHT. THE GALLERY OF MODERN ART (LEFT) OPENED ITS DOORS IN DECEMBER 2006 AND COMPLEMENTS THE DRAMATIC SPACES OF THE QUEENSLAND ART GALLERY.



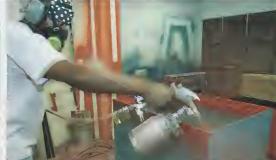




















ENCASING THE GLOBE: CARPENTERS
AT THE FSG CABINET SHOP CREATE
EXHIBITION CASES—AN ART FORM
IN ITSELF—FOR ENCOMPASSING

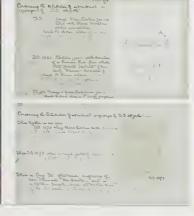
Case Studies

FSG CARPENTERS AND CRAFTSMEN MAKE A CASE FOR FINE ART

The cabinet shop may have moved from the Freer to the Sackler, but talented carpenters and craftsmen have been making frames, cases, and vitrines ever since the Freer opened to the public in 1923. In fact, late in life when he was ill and his handwriting was shaky, museum founder Charles Lang Freer engaged his assistant, Katharine Rhoades,

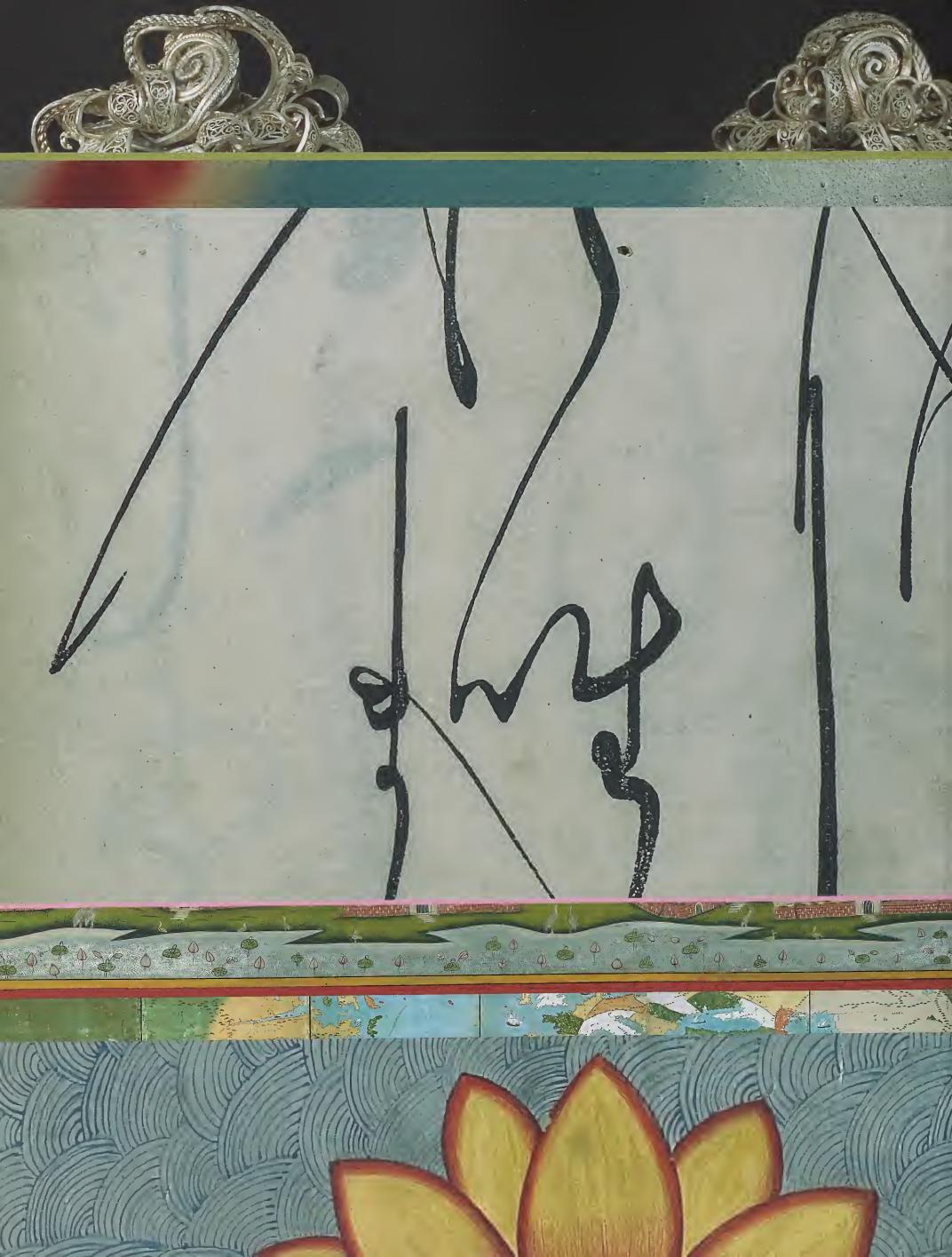
to keep a notebook he titled the "Book of Suggestions." In it she noted his ideas for exhibition cases and drew sketches of carpentry work he admired in other museums, including the Metropolitan Museum of Art in New York. Freer took an interest in all aspects of displaying his art, from lighting to the proper way to make an exhibition case for ceramics. That attention to detail continues today throughout the Freer and Sackler galleries.







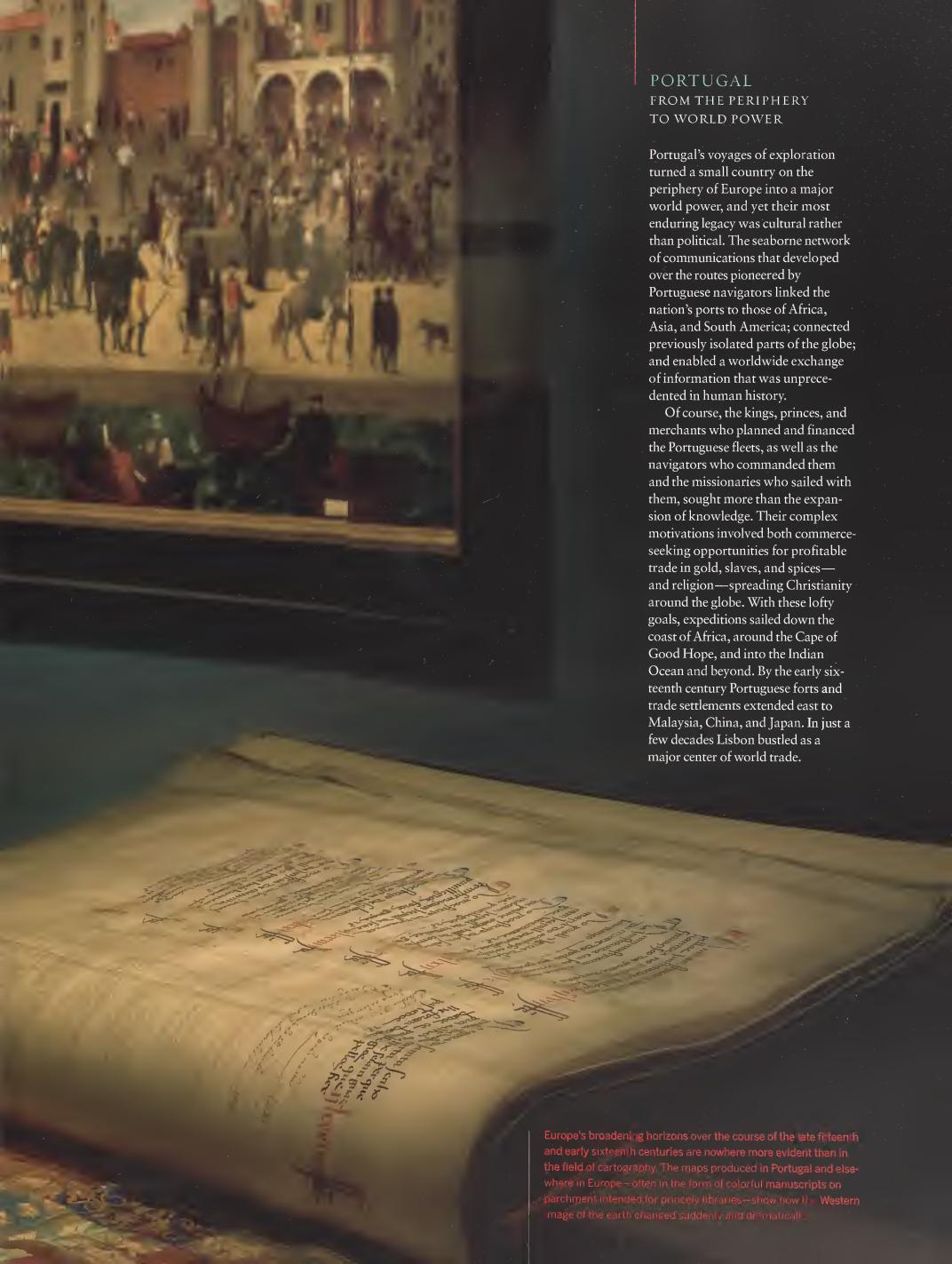














AFRICA THE COAST

Throughout the fifteenth century, the Portuguese ventured farther down the Atlantic coast of Africa, setting up trading centers and Christian missions as they went. Their efforts centered primarily on trade in African gold and slaves. With few commercial rivals in the area, the Portuguese acquired gold dust from sources in Ghana and were free to pursue their ultimate goal: discovering a sea route to the spices of India.

Portuguese navigators explored the coastline of the kingdom of Benin in the 1470s and sent an official delegation to meet with the *oba* (king) less than twenty years later. They exchanged brass and copper rings for slaves, cotton cloth, melegueta pepper, and ivory. In the late fifteenth and sixteenth centuries, Benin's obas were great warrior kings, and the Portuguese afforded them valuable access to imported goods and gun-bearing mercenaries. Benin was already established as a center for the casting of artworks in brass, and during this period the figures of Portuguese soldiers and traders—recognizable by their long hair, beards, aquiline noses, and European dress—were incorporated into royal works, including plaques that decorated the pillars of the oba's palace.

As in Benin, artisans in the kingdoms of Kongo and present-day Sierra Leone responded to merchant demands for exotic goods by carving ivory objects specifically for trade with Portugal. Exquisite ivory saltcellars with figures of Portuguese soldiers, as well as hunting horns and spoons with animal motifs, reached Europe aboard Portuguese ships and soon entered the *Kunstkammers* (art chambers) of wealthy, erudite collectors.



THE INDIAN OCEAN MUSCAT TO THE SPICE ISLANDS

The Portuguese had no real rivals as they sent expeditions down the Atlantic coast of Africa—until they sailed into the Indian Ocean. There, merchants and explorers encountered an extensive and long-established network of trading ports that stretched from eastern Africa to Indonesia. The seasonal trade traffic followed the monsoonal winds that made it possible for patient sailors to traverse the ocean with favorable winds year-round.

Faced with this challenge, the Portuguese quickly developed a strategy for dominating maritime commerce and controlling the trade in spices. Starting in 1505, aggressive Portuguese commanders began to create the Estado da Índia (State of India), a series of fortresses, trading posts, and strategic coastal cities that ultimately stretched from Mozambique to Macao. The state headquarters was established in the western city of Goa, which remained in Portuguese hands until 1961. The Portuguese never did achieve a real monopoly over Indian Ocean spices, and within decades the Venetians revived their land-based trade. Despite this, the very existence of the Estado was an astonishing accomplishment in view of Portugal's relatively small size and great distance from Asia.

While the Franciscans were active in southern India, the Society of Jesus (or Jesuits) dominated missionary activity in the *Estado da Índia*. An unexpected opportunity arose in 1578, when the Mughal emperor Akbar invited the Jesuits to his court to discuss Christian teachings. Using Catholic texts and images, they participated in debates with representatives of India's other religions, attracting the emperor's interest but ultimately failing to achieve his conversion.



Constant container with



BRAZIL THE NEW WORLD

Portugal's long history in the New World began in 1500 with an accident. In his search for India, Pedro Álvarez Cabral and his fleet landed on the coast of Brazil when he sailed farther into the western Atlantic than had his predecessor, Vasco da Gama, three years earlier. The Portuguese decided that this new territory lay on their side of the line of demarcation established with Spain, and they began the long process of developing its potential. Unlike their other trading centers, where the Portuguese could exploit a pre-existing network of trade, this territory required a land-based colony and the subjugation of the local population. As a result, Brazil's historical path differed from that of the rest of the Portuguese empire, and the country's initial development in the sixteenth century occurred at a much slower pace.

The country's first economy was based on Brazil wood, the source of a dyestuff valued in Europe. Indeed, this product gave the territory a new name—*Terra do Brasil* (Land of Brazil wood). In later years the Portuguese introduced the production of sugar, which depended on the labor of slaves imported from Africa. In the seventeenth century they faced an outright invasion by the Dutch, who took over sugar production in the northeastern part of the colony until they were expelled in 1654.

As the sugar industry faltered in the following decades, extensive deposits of gold and diamonds were providentially discovered. Mining and exporting these gifts from the earth led to an age of great wealth in eighteenth-century Brazil.









JAPAN

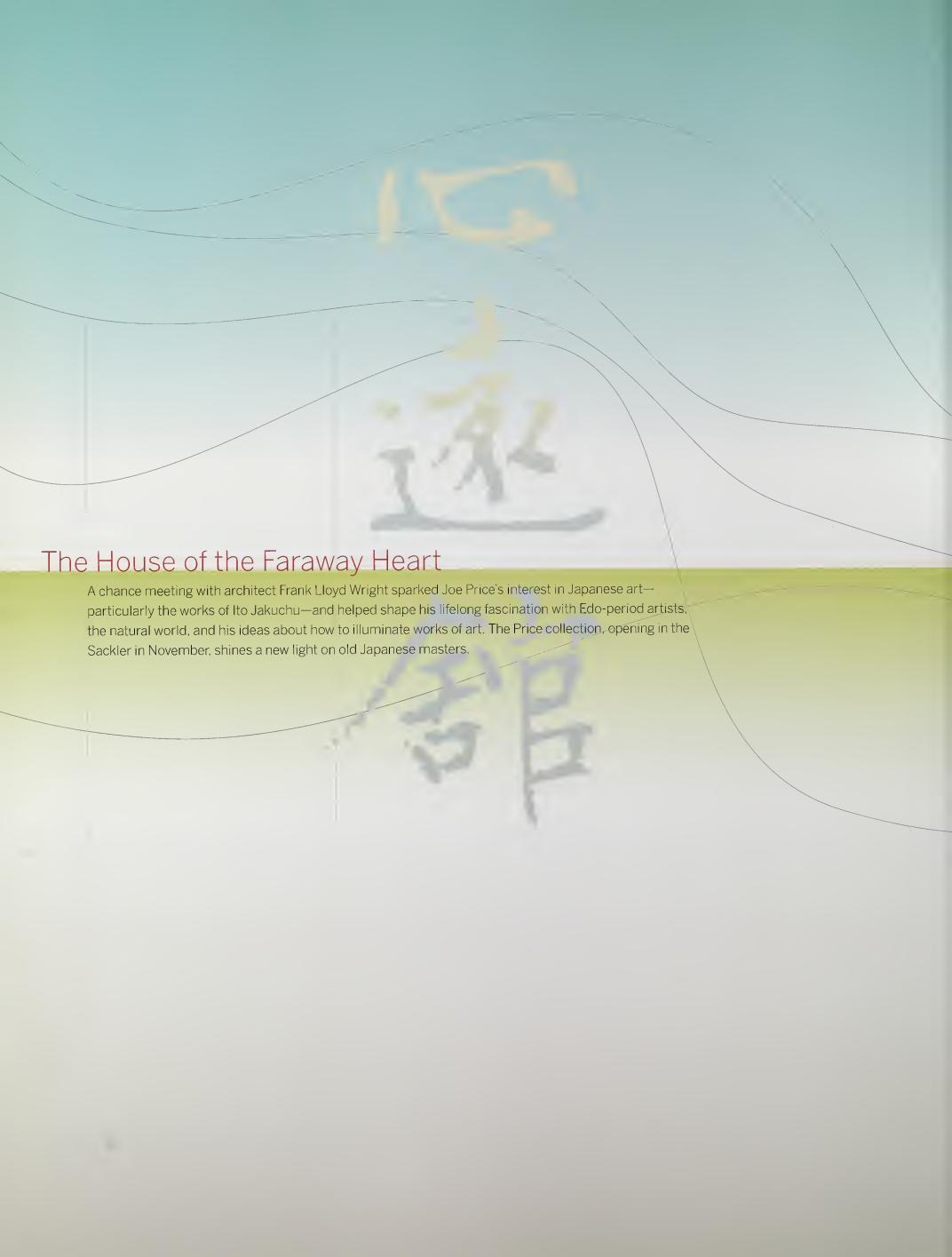
ARRIVAL OF THE SOUTHERN BARBARIANS

Marco Polo described Japan as an extraordinarily wealthy land of endless gold, yet it was the last of the major Asian countries that the Portuguese reached. The Japanese referred to them as *Nanban* (Southern Barbarians) because the explorers and traders had traveled to Japan from Macao to the south.

Despite competition from Franciscans who entered the country from the Spanish Philippines, the Jesuits were the primary Christian missionaries in Japan. Francis Xavier, the great Jesuit missionary, practiced a top-down strategy of preaching first to the warlords (daimyo) and then training Japanese priests. By 1582 the number of Christian converts was estimated at 150,000, but such success led to confrontations with Japan's military rulers and ended with painful persecution and martyrdom. The Christian religion in Japan was essentially driven underground by 1614.

A market in objects made specifically for the Portuguese developed in Japan. European-style serving dishes and furniture, richly decorated in Japanese lacquer with gold and silver dust and mother-of-pearl inlays, were shipped to Portugal for inclusion in European Kunstkammer collections. For their part, many Japanese artists regarded the foreigners, with their floppy hats, baggy pantaloons, and prominent noses, worthy of intense scrutiny and even caricature on food cases and writing boxes. Eventually Portugal lost its commercial position to the Protestant Dutch, who were allowed to remain as traders on an island in Nagasaki's harbor after the expulsion of the Catholic Portuguese in 1639.







"I have this obsession with natural light," confides Joe Price on the deck of his cliff-side home in Southern California. As a blue-white light bounces off the waves of the Pacific, a glint sparkles in Price's eyes when he talks about Japanese art, the natural world, and the unique home that he and his wife named Shinen'kan—the House of the Faraway Heart—the same name Japanese artist Ito Jakuchu gave to his studio during the Edo period. The view, framed by the elegant limbs of five-needled torrey pines and punctuated by pelicans swooping over the house, is a setting any painter—let alone collector—might envy.

It's a perfect place to house the Etsuko and Joe Price collection of Edo-period art. Joe bought his first Japanese painting in New York City in the 1950s, and he continued to build the collection with his wife, whom he met in Japan a decade later. In addition, part of the holdings is at the nearby Los Angeles County Museum of Art (LACMA), in a pavilion commissioned by the Prices.



Etsuko and Joe Price on their honeymoon in Kyushu, Japan, 1966.

Joe Price's first acquisition of Japanese art can only be called serendipity (see sidebar). He didn't realize that his purchase of a hanging scroll depicting elegant grapevines was a work by Ito Jakuchu, the Edo individualist. Years later, in his search for other works by the artist, he was shown an old tattered book written in Japanese. Titled simply The Imperial Collection, it contained thirty black-and-white illustrations of paintings by Jakuchu. This began Price's near-obsession with the artist. Over the years, whenever acquaintances in Japan would ask what they could do for Price, he always replied the same way: How can I see any of the works by Jakuchu in the Imperial Collection? When at last he was able to see one, it was a painting of chrysanthemums and a curling river that was illustrated in the old black-and-white book. This time, however, he encountered the actual painting in color. Overwhelmed by the experience, Price was moved to tears. The story somehow made its way around Japan, and

Price became known as "the man who cries at paintings."

He and Etsuko were later invited to the Kyoto Palace for the annual airing of the paintings from the Imperial Collection, including the thirty Jakuchus housed there. The presentation lasted for three days and, as Price tells it, "These were the three happiest and most satisfying days of my life."

ARTIST AND COLLECTOR

Price, an engineer turned collector of Japanese art, must have appreciated the versatility of Ito Jakuchu. In addition to paintings, Jakuchu carved more than five hundred stone images, painted dolls and ceiling panels for the Fushima temple, and produced sixteen sets of fusama (folding screens) for Kinkakuji, the Golden Temple built in Kyoto in the fourteenth century. Jakuchu also created a stunning pair of screens of mythical beasts and birds, based on animals of his own imagination. Each screen consists of more than forty thousand squares, and squares within squares, so that the painting changes as the viewer walks by it. This image in flux so captured Price's imagination that he commissioned two ceramic artists to recreate the painting in mosaic tiles for his home.

"Jakuchu is unique by being better," explains Price. "He's just that much better than the others. You can tell an artist's skill by what he can leave out and still have it read right. The simpler he can make something, the greater skill he must have. Artists had to study for thirty to forty years before they were allowed to paint. Their skill is so high that they can leave out what's not necessary. If there was anything more it would be ugly."

Even Jakuchu considered his work different than that of his contemporaries. "For the present everybody paints only the painting. I don't see anybody painting the object well and they are contented by only skill, and yet nobody can go beyond skill. This is why I am different from others."

Price's championing of Jakuchu has made him something of a celebrity in Japan. One newspaper recently called Price the reincarnation of Jakuchu, based on one of the artist's self-portraits. Price prefers to think of himself as the one who rediscovered the great artist's works. "I am not a sole Jakuchu fan," says Price. "In fact, I like all the artists. All are great. But something happened this past year that Jakuchu became the rage of Japan."

ONE PAINTING AT A TIME

Another view in the House of the Faraway Heart rivals the view from the deck. To get to it, the visitor descends a flight of stairs and enters a room

that looks as if it was built into the rock. Inside, fourteen Imperial carpenters whom Price brought over from Japan constructed a traditional Japanese teahouse of paulownia wood without using a single nail. Next to it is the study center where Price's obsession with natural light is put to the test. He picks an eight-fold Edo screen that seems taller than he is and carefully unfolds it, as if he's opening the largest book in the world. "Japanese art isn't an art you bring out and leave out," instructs Price. "It's not an art you hang in a group. The best way to see art is to see it the way the artist painted it, and that's one painting at a time."

With the eight-fold screen open, Price moves to a wall panel that controls the movement of a half-dozen shoji screens. Suddenly the room dims from daylight to moonlight, and the painting changes dramatically. The gold-leaf ground, so prominent in the bright light, transforms into a meditative background, almost a poem to evening. The flowering plum becomes an object of mystery. The beauty of it all is startling. And then Price settles himself on a cushion in front of the screen the way a daimyo would have done centuries ago.

Early into his collecting, Price noticed how Japanese art changed when the sun went behind clouds. "I've always known this, but nobody else ever seems to have realized this until this [recent] series of exhibitions in Japan. No Japanese had ever seen their own art not being behind glass with artificial light that never changes. They had missed one of the most beautiful parts of their culture—the way the art changes as the light changes."

When the Etsuko and Joe Price collection was on view this past year in Tokyo, Kyoto, Kyushu, and Nagoya, it garnered record-breaking attendance, often with more than eleven thousand people seeing it per day. Crowds waited in line daily to view paintings the way Jakuchu and other artists intended them to be seen. Certain paintings were placed under specially designed lights that changed from daylight to moonlight in three minutes. When possible, some works were displayed without the glass that distracts from appreciating the natural beauty of an Edo painting. "What I enjoy doing is giving people a chance to look at the art in the way the artist expected," Price explains. "These are paintings waiting to be seen, without glass, one at a time, in a changing light. Nobody has ever seen their art in this way ever since the advent of museums and modern homes. I've always enjoyed letting people view paintings this way. It's a fulfilling feeling to watch people gasp when they see the beauty of the painting as it changes from sunlight to moonlight."

In a Changing Light

Joe Price's fascination with light led him to develop theories on how Edo-period art should be displayed. Frequently disappointed by the way painted screens and scrolls look in museums, he set out, in effect, to reclaim the works and present them in the way he felt the artist intended them to be









seen: in candlelight, sunlight, moonlight, and through the filtered light of the shoji screen. As Price puts it, "Monet painted multiple images of haystacks; Jakuchu did it all in one painting."

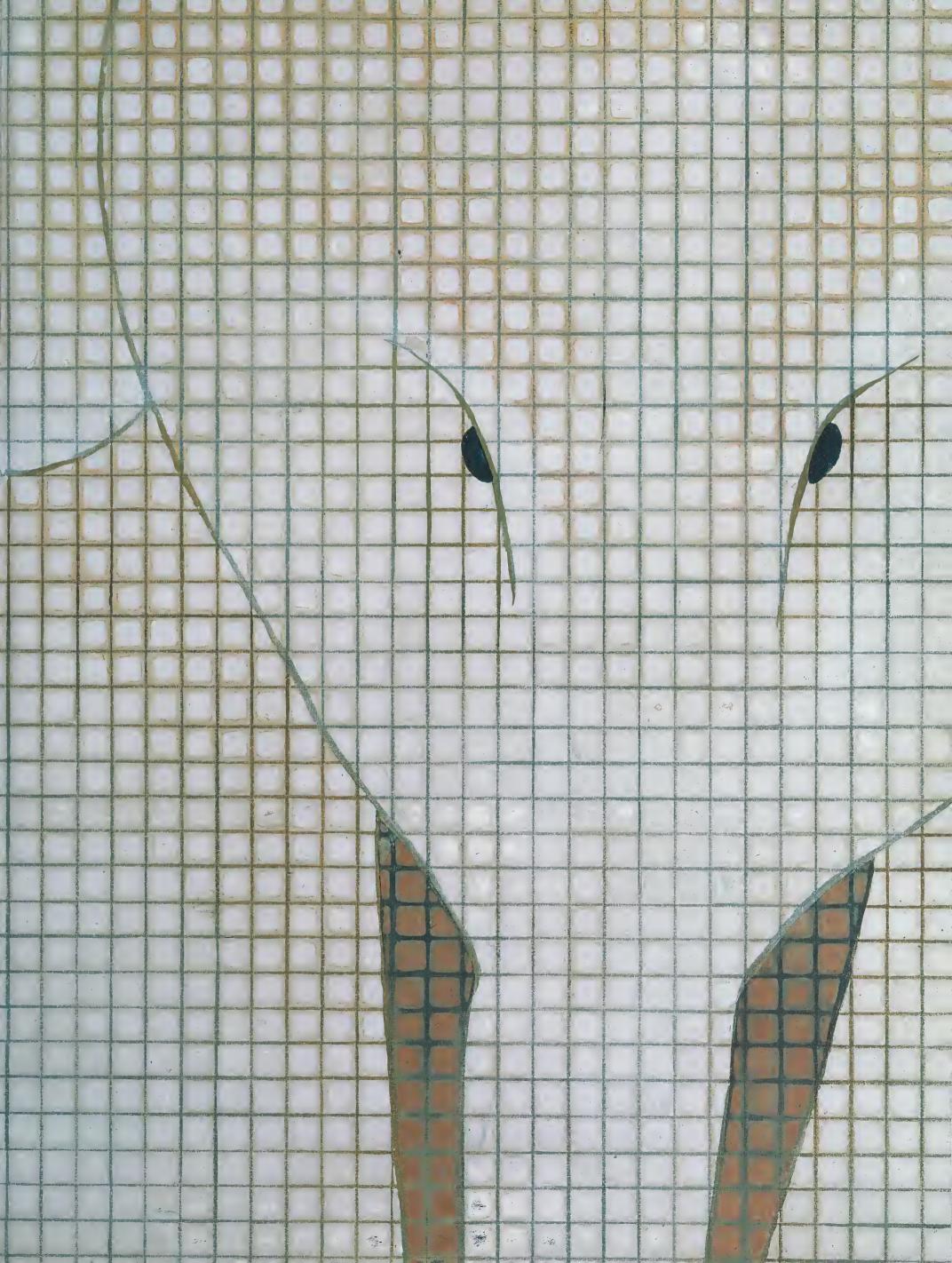
The three works on this page are shown here in natural light and under museum lighting. Price prefers that paintings not be seen behind glass, as in the example of the Seven Cranes, where a glare is visible on the left image. The Manpuku-ji Temple (above) was meant to be seen in both sunlight (left) and moonlight (right). Daimyo Procession Through Seta (left) illustrates the annual procession of samurai into Edo. Artificial light flattens the gold ground, which was placed there to convey depth and to reflect light.

Different from Others

Ito Jakuchu (1716–1800) was known for his inventive renderings of the natural world, but none was so unusual as *Mythical Birds and Beasts* (detail, far right), composed of more than eighty thousand squares. "For the present everybody paints only the painting," Jakuchu once said. "I don't see anybody painting the object well and they are contented by only skill, and yet nobody can go beyond skill. This is why I am different from others."

Before he acquired his first work by Jakuchu, Joe Price knew nothing about this artist and his eccentric style. Today, he is closely associated with the renaissance of interest in Jakuchu, a grocer's son who initially pursued painting as a hobby. Critical reception of Jakuchu's art varied throughout the nineteenth and into the twentieth century, but since the 1960s—the period when Price first began collecting— Jakuchu has been linked with the best, and perhaps the most important, painters of the Edo period. Attendance records were set during the Price collection's recent museum tour to four cities in Japan, and Joe Price himself became something of a celebrity. Complete strangers wanted to show their appreciation by shaking his hand, getting his autograph, or offering him handmade gifts. Many simply said, "Thank you, Price-san."





"A tree that can escape the forest."

In Oklahoma in the late 1940s, Joe Price's father decided to construct a two-story ranch-style office building for the family's burgeoning business in oil machinery. Price encouraged him to discuss the project with leading architect Frank Lloyd Wright and to visit Taliesen, the architect's home in Wisconsin. Wright pushed for a four-teen-story structure, encouraging the elder Price to build "a tree that can escape the forest." Joe found himself negotiating between two determined men who often butted heads. After they came to an agreement, Price's father recalled





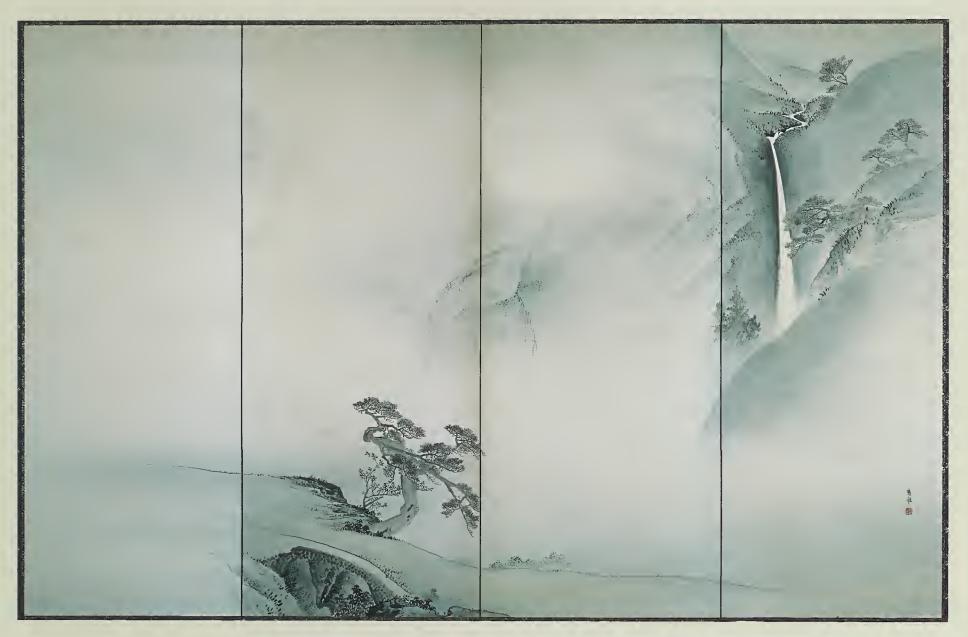
The Price Tower in Bartlesville, Oklahoma, designed by Frank Lloyd Wright, seen in the above photo (left) with Harold Price.

"they settled on nineteen." The Price Tower, then on the outskirts of Bartlesville, Oklahoma, became known as the "Prairie Skyscraper." It was the tallest building for miles, as well as the tallest ever built by Wright, and it remains a destination site for anyone interested in Wright's contributions to twentiethcentury modernism.

During the building process, Wright and young Joe took walks into the nearby prairie. Profoundly moved by the natural world, Wright discussed the organic shape and form of flowers and their possible translations into manmade structures. In fact, the cantilevered-floor design of the Price Tower owes something to the rotating petal structure. "Do you spell God with a capital G?" Wright asked the young man."Well, I spell nature with a capital N."

In 1953, when Price was twenty-four, he and Wright were in Manhattan. At the corner of 64th and Madison, Wright ducked into the shop of an art dealer. While Wright examined Japanese woodblock prints, Price (initially uncomfortable) focused his attention on a hanging scroll with grapes rendered in shades of ink. After Price walked Wright to the Plaza Hotel, he sprinted back to the shop and bought the scroll. "I probably never would have found Japanese art if it weren't for Frank Lloyd Wright," Price says. "Wright taught me to appreciate; he never talked to me about Japanese art. He showed me how to look at nature. It was this nature which made me love Japanese art."





Another View of Edo

In addition to the works of Ito Jakuchu, the Price collection is strong on works by other artists of the same period. Landscape in the Mist by Maruyama Okyo is an unusual pairing of a four-fold and an eight-fold screen executed on pure white paper. Red Cliffs, the ink-on-silk painting below, is Okyo's rendering of a poet's visit to a well-known site where a fierce battle was waged centuries earlier.





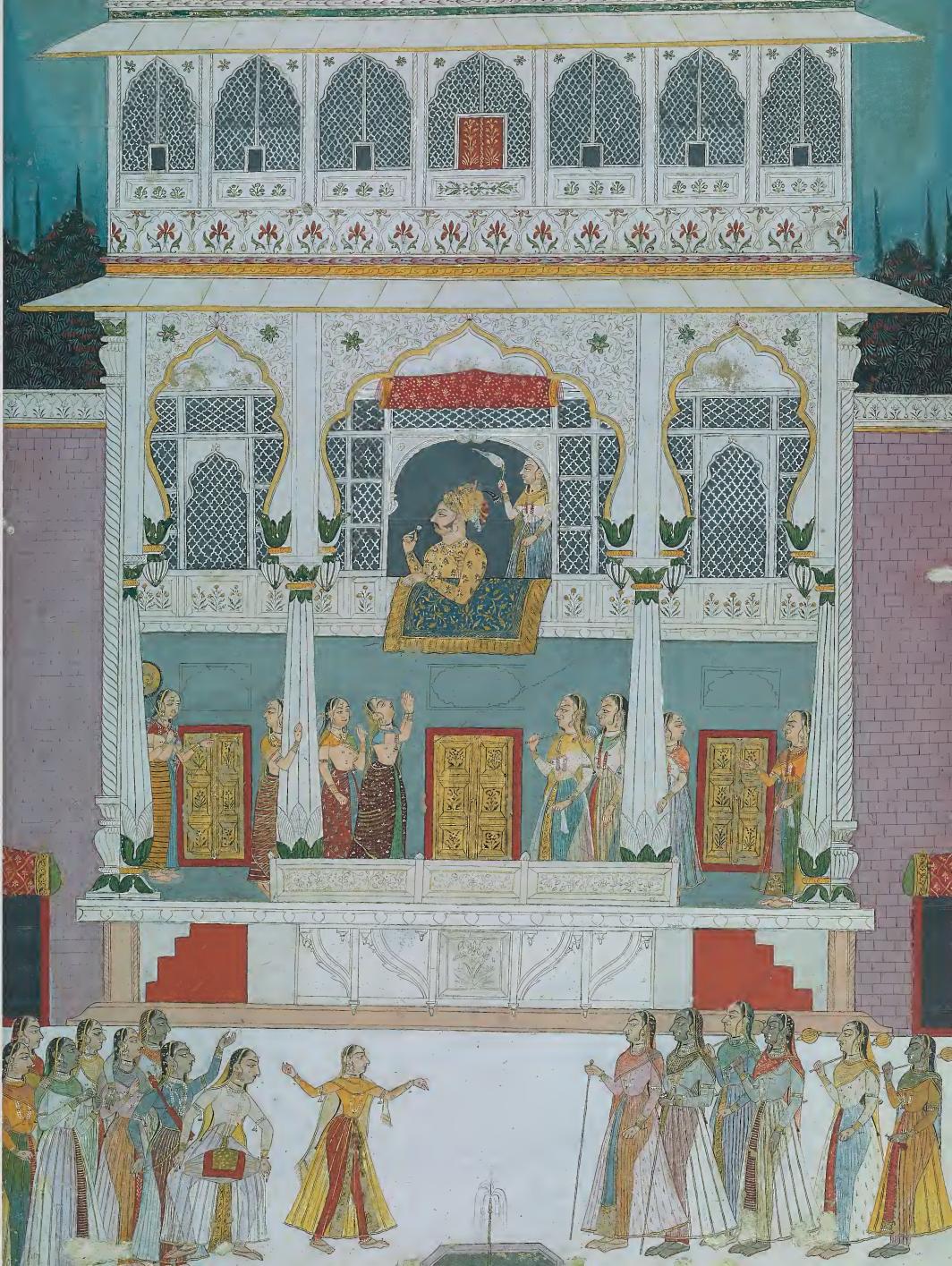




In 1803, in the Indian state of Rajasthan a young heir to the throne, Man Singh, found himself in the middle of a deadly succession struggle following the death of his grandfather, Maharaja Vijai Singh. When Vijai Singh died in 1793, Man Singh's uncle Bhim Singh seized the throne and began to assassinate all rivals. By the time his murderous campaign neared its end, only Man Singh was left alive. Holed up in a fort in the city of Jalore, about seventy-five miles south of Jodhpur, he sent word to the besieging army that he would surrender. When he was preparing to leave the fort, his guru delivered a message from his priest, the mahasiddha Jallandharnath. This great perfected being and immortal ascetic assured Man Singh that if he could hold out until the feast of Divali—the Hindu festival of lights that was only three days away—then the entire kingdom of Marwar would be his. 28 28



The Bakhat Singh Mahal in Nagaur's Ahhichitragargh Fort, today and in an eighteenth-century painting (right) that features the maharaja at the palace's jharokha window.









Man Singh listened to the prophecy, and within three days Bhim Singh was dead. Immediately, Man Singh gathered his supporters and marched triumphantly to Jodhpur to ascend the throne and claim the title of maharaja. He credited Jallandharnath's miraculous intervention for Bhim Singh's death—the British political agent and historian Colonel James Tod offered the possibility of a more earthly explanation: a lethal dose of poison—and instructed his poets, architects, and painters "to announce to the world" his ardent devotion to Jallandharnath and his yogic teachings. The paintings produced during this nearly forty-year period are out of this world: nothing like them had been created in Jodhpur—or India for that matter—and they mark a dramatic rupture in the historical lineage of Rajput painting. Works created by Man Singh's artists are unique for portraying the ineffable in oversized manuscript pages—with deities floating in the golden void that preceded creation. The ability to perceive the origins of the cosmos (or the formless cosmic essence) was only available to accomplished or perfected yogis. And a glimpse of this knowledge was offered by Man Singh's painters who depicted a yogi standing four feet tall, from chakra to chakra.

One hundred years earlier, in the late seventeenth century, artists under the command of Maharaja Bakhat Singh created remarkably different paintings. Wall paintings of elegant women flourished at his court at Nagaur, but it was unknown—until now—that the Nagaur artists also created wonderful paintings that depict the ruler with beautiful women in the greenest of gardens.

The Nagaur style had an enduring impact on Jodhpur court painting. When Vijai Singh became maharaja in 1754, he brought Nagaur painters to Jodhpur. This second bursting of creativity from Nagaur replaced courtly figures with religious deities, and palace gardens were transformed into divine landscapes. Innovative artists sparked a new genre of monumental manuscripts inspired by Vijai Singh's devotion to Krishna. Since the mid-eighteenth century, Jodhpur maharajas had been staunch devotees of Vishnu, whom they worshiped in the form of Krishna. Folios from an oversized *Krishnalila* (Stories of Krishna) feature the god on the banks of the Yamana River playing with more than one hundred gopi girls, his sensuously portrayed devotees. The same women who used to gather around Bakhat Singh now congregate around Krishna, epitomizing the sacred love

Many of the paintings in *Garden and Cosmos* have never been previously exhibited or published, including *The Mountains* of the *Eight Directions* (above), a folio from the *Shiva Rayasya*. Today a living museum and tourist attraction, the Mehrangarh Fort rises from the desert and towers four hundred feet above the fabled city of Jodhpur.



A carved doorway reveals a stone staircase that invites visitors to explore Mehrangarh Fort, a complex of palaces, temples, and courtyards. (Right) Vishnu sleeps on the cosmic ocean, while the god Brahma emerges from a lotus to create the universe—a painting that typifies the mysterious and otherworldly aesthetic of the Man Singh atelier.







between devotees and deity. In addition, Bakhat Singh's Nagaur palace had been enlarged in size, transformed, and relocated into a celestial heaven.

Hearing the narrative of Krishna, in addition to remembering and visualizing the god, was said to alleviate worldly suffering and confer grace on devotees. These *Krishnalila* paintings must have seemed overwhelming when the sacred verses were recited at court! The large manuscript paintings depicted stories that supposedly were intended to be read out loud, but because of their size and unwieldiness the huge pages were held by two people, as a third person narrated the story. Reciting these texts brought grace and merit to those who listened.

During Man Singh's reign, the royal workshop kept the format of the monumental manuscripts created in Nagaur, but changed both the subject and the style of the works. Gone was the color palette of pink and purple, replaced by one of lapis, silver, and gold. The Man Singh style breaks from the visual language that had defined Rajput painting for hundreds of years.

According to curator Debra Diamond, "We learned that artists in Jodhpur

(Top) The Chakras of the Subtle Body depicts the significant energy centers of the yogic body in an amazingly detailed painting that measures more than four feet in height.



created a unique format, a monumental manuscript with full page paintings almost four feet in width. In addition, we discovered a totally unique style in Indian painting, the sublimely minimal aesthetic that expresses the profound nature of an all-pervasive and formless godhead. This transcendental conception of the absolute is incredibly central in Hinduism but very rarely is it addressed in the arts. It's the sublime and all that the sublime indicated."

Diamond was intrigued when she saw eight giant boxes filled with paintings that didn't look like anything else she had ever seen in Rajput painting. She launched her investigation by studying the lives both of the yogis depicted and the *mahasiddha* Jallandharnath and by combing archives in Jodhpur and London.

Since the twelfth century, when the *mahasiddha* Gorakhnath systematized hatha yoga as a practice for mortals to become gods, Nath gurus had transmitted the doctrine to their students. Gorakhnath came up with a twelve-year program of yoga, postures, and meditation that promised the ability



(Left and right) The Palace of Flowers—where the maharaja watched performances from the center cushion—features colorful stained glass and elaborate wall paintings.



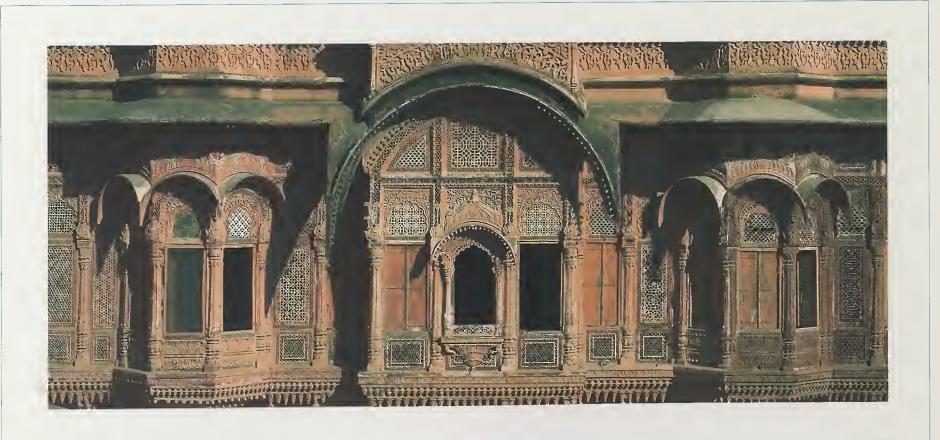
to become an immortal yogi with supernatural powers. Man Singh devoted the kingdom to the Naths, whose powers made them power-brokers in medieval India. He constructed over ninety temples, commissioned hundreds of paintings, collected literary works, and wrote his own devotional poetry and songs.

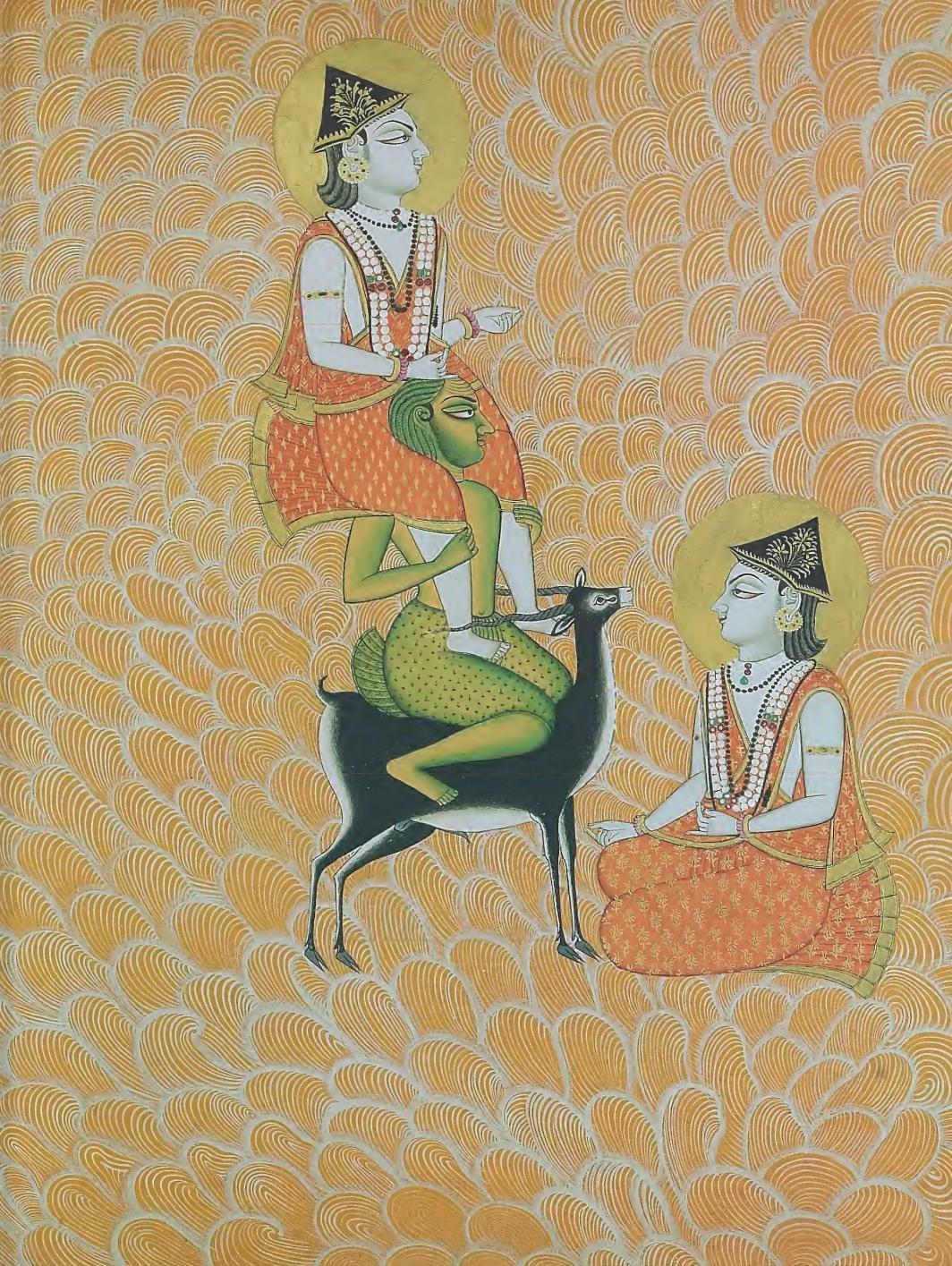
Under Man Singh's protection, the Naths became powerful—too powerful perhaps. The Rathore nobility, which was largely displaced by the Naths, fiercely opposed them, as did the British East India Company, which had signed a Treaty of Protection with Jodhpur in 1818. Over time, many Naths became corrupt, and the British authorities as well as Indian noblemen wanted them removed from power. In 1843, the British arrested two prominent Naths for kidnapping a Brahmin girl and holding her for ransom. In protest, Man Singh left the fort. He removed his turban and insignia and became an ascetic,

rubbing his body with ash like a *mahasiddha*. A few weeks later, he died under a tree outside Jodhpur. The Naths lost power, status, and financial support and faded into the desert landscape of Marwar.

Man Singh's legacy is incredibly diverse: he's remembered not only as a ruler who defied the British, but as a great patron of the arts and literature, and a connoisseur of music. Until the opening of the exhibition *Garden and Cosmos* at the Sackler Gallery, these Jodhpur cosmic paintings had never been published or seen outside the royal court. Due to the generosity of the current Maharaja Gaj Singh II, the world will see for the first time just how original, magnificent, and important these paintings really are, and how the painters of Man Singh's workshop shaped the ideas of hatha yoga and the precepts of Hinduism into a unique, transformational art.

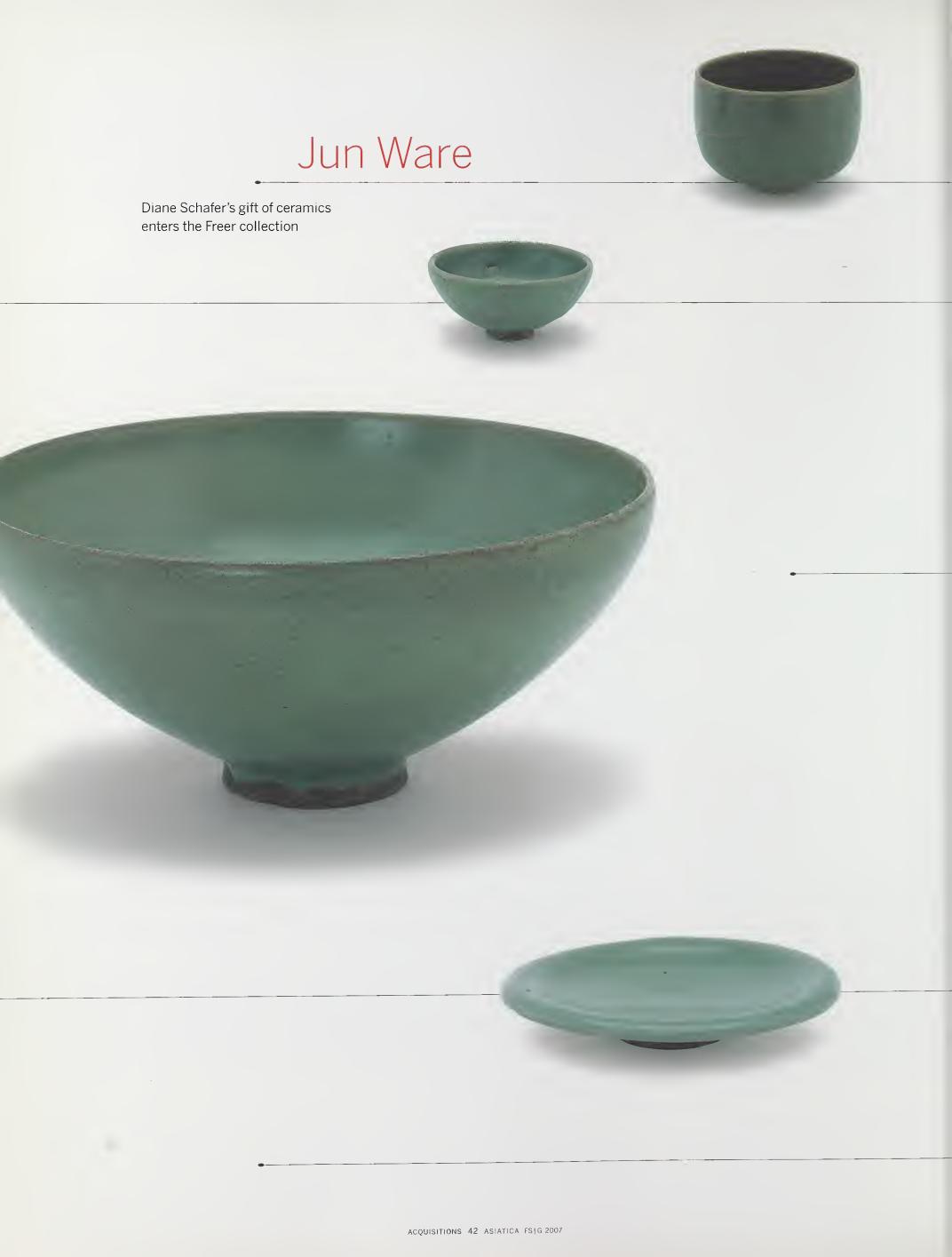
The cosmic paintings (above and opposite) are unique to Jodhpur. Created in the painting workshop of Maharaja Man Singh during the early nineteenth century, they depict the origins of the cosmos and the nature of being according to the teachings of yoga. After Man Singh's death, the paintings were shut away within the fort for a century.







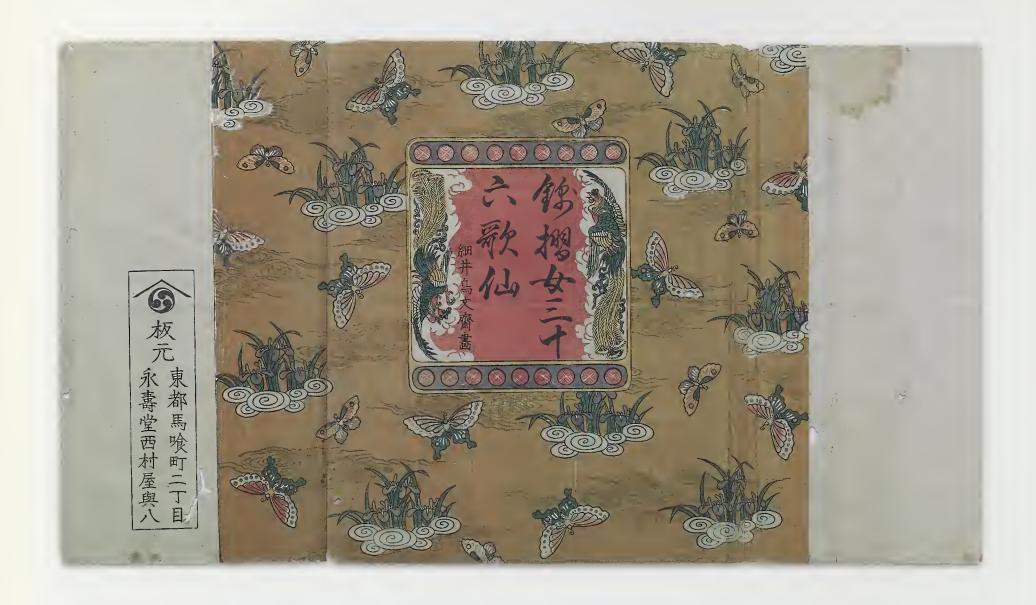




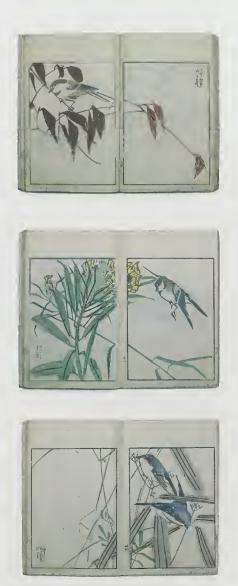
















From the Popular to the Classical

Book production flourished in Japan during the Edo and Mejii periods, and the creative possibilities of the medium excited some of the era's best-known artists. A crucial aspect of Hokusai's career, for instance, was producing illustrations for books. Dr. Gerhard Pulverer assembled one of the world's foremost collections of premodern Japanese books. Today the Pulverer Collection—formed over a span of approximately forty years with 950 titles, 1,586 volumes, and approximately 35,000 illustrations is one of the greatest in the world. Initially, Pulverer collected under the guidance of expert Jack Hillier, whose two-volume work on Japanese illustrated books is out of print but still remains the gold standard. For the museum, the Pulverer Collection of Japanese Graphic Art is a groundbreaking acquisition that provides not only immense research opportunities for the study of Edo-period art but is in itself an amalgamation of incredible beauty and graphic design.

Scenes of daily life, views of the natural world, and examples of calligraphy are frequently found in books printed in nineteenth-century Japan. Unlike the limited subject matter of single-sheet prints, books allowed artists to explore a wider range of themes and styles.







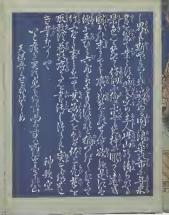










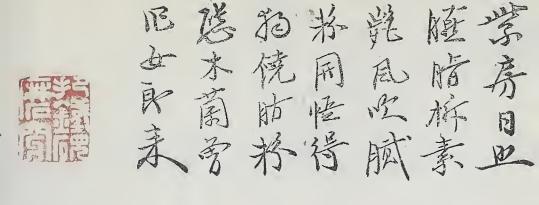




Among the treasures in the Pulverer Collection is a first edition of *The Mustard Seed Garden Manual of Painting* published in China in the mid-eighteenth century (below and right), a gardening instruction book still prized today. Famous places and bridges in the region of Osaka offered colorful views of sites in Japan (bottom), and the attached pages were protected between wooden covers (left). Sensual images highlight entertainments in the pleasure quarter (top left).











FOCUS

OUT OF THE GALLERIES + BEYOND THE WALLS

Mary Slusser: A Date in Nepal

Mary Slusser walks into the cramped courtyard of a small semireligious building in historic Patan, searching for something no Westerner has ever seen. A few more steps, a few more turns in the dark, and she encounters four carved wooden figures of salabhanjikas, semidivine nature goddesses posed under a tree. They stand cross-legged on a dwarflike figure and grasp the ancient fertility symbol of a leafy branch. Slusser had found what she was looking for, except that these particular struts—once used to support heavy projecting temple roofs-were strapped down by metal bars to keep them





from being stolen. In a good news-bad news scenario, the bars protect the fragile wooden carvings from being snatched, but their weight also crushes the figures. With so much Nepalese art being stolen in recent years, Slusser's project—to make a visual as well as written record of ancient significant objects-becomes all the more important.

"Nepal has some incredible art," Slusser declares. "It is famous for its bronzes and paintings, but what may be an equally important art of wood carving has been ignored." Not many people know or care about the wood carvings that include the ornamentation of temple exteriors with carved struts and elaborate tympanums known as toranas. The wooden reliefs are

CLOCKWISE FROM ABOVE: THE SUN SETS OVER THE HIMALAYAN PEAKS AND THE SEVENTEENTH-CENTURY ROYAL TEMPLES OF PATAN'S DARBAR SQUARE, A SEVENTH-TO NINTH-CENTURY SALAB-NATURE GODDESS) GRACES UKUBAHAH IN PATAN, NEPAL ONE OF THE OLDEST NEPAL-ESE WOOD CARVINGS IS THIS ROOF BRACKET DATING TO 660-880 IN BHELACHE, PATAN. BOTH BEAUTIFUL AND FUNC-TIONAL, INTRICATELY CARVED WOODEN STRUTS SUPPORT THE ROOF OF THE UKUBAHAH















CLOCKWISE FROM TOP: THE TYAGAH COMMUNITY HALL, WITH ITS CARVED EXTERIOR STRUTS, APPEARED THIS WAY WHEN MARY SLUSSER PHOTOGRAPHED IT IN 1966. THE BUILDING HAS SINCE BEEN DESTROYED, BUT THE STRUTS WERE REINSTALLED ON THE NEW CENTER (BELOW). SLUSSER AND DR. NIELS GUTSCHOW WALK THROUGH THE ANCIENT STREETS OF BHAKTAPUR, IN A GESTURE OF FERTILITY, A SALABHANJIKA TOUCHES A CARVED LEAFY BRANCH IN IE UKUBAHAH MONASTERY. (NEXT PAGE) A CANDLELIT PATH LEADS TO THE HARITI TEMPLE AT THE SWAYAMBHU STUPA IN KATHMANDU.

installed over temple doorways as a visual reference to a gateway to heaven. More than just being beautiful, these wooden sculptures are important components of the rich history of Nepalese art and culture.

Intrepid in her research and concerned about saving and preserving the wooden sculptures and other treasures of Nepalese culture, Slusser was sure that some of the wood carvings are actually much older than the thirteenth-century date assigned by scholars long ago. With the help of Nepalese colleagues, she started taking samples of the wood for Carbon-14 testing. "Trying to get a sample was very complicated since the objects were considered sacred, akin to walking into St. Peter's in Rome and asking for a bit from a Madonna. We went to all the places I had remembered and often had to convince the priest that taking a small sample was not injurious to the object. You can take it from the back that is not carved, or from the bottom that is rotted away." It took the diplomacy of her Nepali friends, including Nutan Sharma, Rohit Ranjitkar, director of the Nepal-based Kathmandu Valley Preservation Trust (KVPT), and Raju Roka, a longtime employee of the KVPT, to procure more than twenty samples. Out of these,

eighteen objects dated from 531 to 1137, thus negating what Slusser calls "the thirteenth-century business." Some of the earliest carvings were made about the same time that Nepali artists were carving the famous reliefs in Jokhang chapels in Lhasa, and they proved to be descendants of

carvings that trace back two thousand years in India. "This should establish the fact that the wood carving is an art, not a craft, and it needs to be as well known as the bronzes are today," Slusser adds.

Her study, Aspects of Nepalese Wood Carving, 650–1650, is a scholarly volume published by the Freer and Sackler galleries as part of the Occasional Papers series. Slusser is also the author of Nepal Mandala, a two-volume set published by Princeton University Press in 1982 that remains among the most important books on Nepalese art and culture. As a supporting director of this preservation trust, Slusser plans to further restore parts of the Patan Royal

FOCUS

CONTINUED FROM PG 51

Palace, which houses the Patan Museum. Decades ago Slusser's husband Bob worked for the USAID mission, and they were always assigned to third-world countries. Mary had studied art history at the Institute of Fine Arts of NYU, and she had received a doctoral degree in cultural anthropology from Columbia University. More than forty years ago "Bob was assigned to Morocco, and we got our fins and bathing suits and polished our French. But two weeks before we were to leave we were told, 'Sorry, we're sending you to Nepal.' For the first time in our career we had no time to prepare. We knew nothing about the country. Nepal was closed to foreigners for centuries and was only opened to them in 1950; we arrived in 1965. It was really untouched by the West. The airport was a cow pasture, and the cows had to be chased before the four-engine planes could get in. On the way to our quarters we were driving through the royal square of Kathmandu, filled with multiroofed temples and palaces, and I thought, 'Where have I landed?'"

"I did things then one couldn't do today," Slusser adds. In the 1960s, remnants of the city walls were still visible, and the streets were filled with wonderful early sculptures that people worshiped. The culture survives but with far less of its art, which is now largely found abroad. Fortunately, Mary Slusser was there at the right time to record it in situ and to preserve it in her publications.





Strangers Bearing Gifts

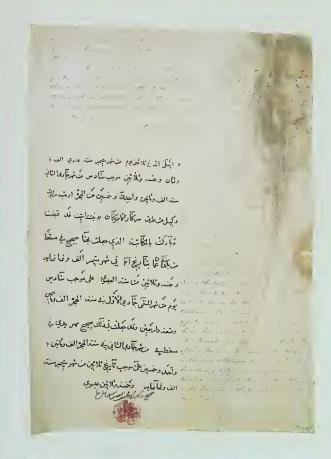
The ship that arrived at New York harbor on April 30, 1840—*Al-Sultanah*—contained a wealth of gifts intended for the president of the United States, "Sultan" Van Buren. The treasures on the *Al-Sultanah* included two Arabian stallions, a string of one-hundred-fifty pearls, four cashmere shawls, one bottle of attar of roses, and one Persian rug that eventually became part of the First Ladies Exhibition at the Smithsonian's Museum of American History.

An English-speaking aristocrat from the

Arabian kingdom of Muscat (now Oman) named Ahmad Bin Na'Aman—special representative of Sayyid Said bin Sultan, ruler of Muscat, Zanzibar, and their dependencies—was aboard. He stood out as much for his commanding presence as for his brightly colored cashmere shawl and black qaftan trimmed with gold embroidery. Bin Na'Aman was the first Arab emissary to the United States; his elegant portrait still hangs in the Peabody-Essex Museum in Salem, Massachusetts (above).

Bin Na'Aman and two of his chief officers were treated like celebrities and honored with a ride on the Harlem Railroad and a formal dinner at City Hall. In addition,











Na'Aman was responsible for seeing that President Van Buren received two letters from Sayyid Said; the first was a letter of good will to the president, the second was an offering of the exotic gifts from Muscat waiting in New York to be delivered to Washington, D.C.

But there was a problem: according to section nine of the U.S. Constitution, the president could not accept personal gifts. The House and Senate debated the issue and through an act of Congress decided that, rather than have the president personally accept these gifts, some would be sold while others would be accepted on behalf of the nation. The ruling set prece-

dence for gifts to future presidents and other government officials. In return for the sultan's generosity, the United States paid for \$15,000 worth of necessary repairs to the Al-Sultanah before it sailed back to Oman laden with gifts for the sultan.

That August the Arabian stallions were auctioned off. The remaining gifts became part of the National Institute, the forerunner of the Smithsonian Institution, housed in the U.S. Patent Building. The gems, unfortunately, had a habit of disappearing. In 1841 the pearls were stolen from "the Treasure Room" at the National Institute and were later recovered from a brig in Baltimore Harbor. Seven years later thieves once again

broke into the Treasure Room to steal the pearls along with the attar of roses and a gold snuff box and sword scabbard. These were recovered in an apartment in New York City.

In 1858 the Persian carpet and the cashmere shawls became part of the collections of the recently formed national museum of the United States. The remaining items, including the pearls and attar of roses, were transferred in 1887. To this day, not only have the Sultan's gifts become part of the nation's material culture, and the Smithsonian's legacy, but they are also tangible symbols of a longstanding relationship between the United States and Oman.

LEFT TO RIGHT: AHMAD BIN NAAMAN. SULTAN QABOOS BIN SAID, CURRENT LEADER OF OMAN. AN EARLY TREATY IN ARABIC BETWEEN OMAN AND THE UNITED STATES. DAGUERREOTYPE OF PRESIDENT MARTIN VAN BUREN BY MATHEW BRADY, 1856. THE CASTLE, THE FIRST SMITHSONIAN BUILDING. THE US PATENT BUILDING.

FOCUS

Music for An Exhibition

Mariza, the world's leading interpreter of Portuguese fado music, helps the Galleries launch *Encompassing the Globe* with a private evening of song in the Freer following the spring Gala.

If a country can have a sound, Portugal's would be the mournful, soulful music of fado. It emanates from the heart of Lisbon, a capital city whose story was shaped by the sea and the sailors whose explorations in the sixteenth and seventeenth centuries were chronicled in the Sackler's groundbreaking summer exhibition *Encompassing the Globe*. For one spectacular evening, Mariza, Portugal's leading fadista who has been the most significant interpreter of the art since the late, great Amalia Rodriguez, filled the Meyer Auditorium with the sounds of fado.

"Being invited to sing at the opening of the exhibition at the Smithsonian is an exceptional honor. I'm the only singer who will be at the fantastic event. I have traveled around the world for the past several years, and I see how music brings people together, even if they are of different races, speak different languages, and express different political ideas. Like music, art can connect the world," Mariza explains.

Mariza brings a contemporary twist to the traditional art form, with her shock of white hair and lithe figure.

Despite her flair, she sings from the heart as if fado is in her blood. Her parents moved to Portugal from Mozambique when she was three years old, and within a few years Mariza was singing in her father's Lisbon fado taverna. "My mother is African, and my father is the typical Portu-

FOR THE EVENING OF JUNE 20, 2007, INTERNATIONALLY RENOWNED FADO SINGER MARIZA MADE A SPECIAL TRIP FROM PORTUGAL TO ENTERTAIN GUESTS AT A PRIVATE AFTER-DINNER CONCERT IN THE FREER GALLERY'S MEYER AUDI-TORIUM CELEBRATING THE OPENING OF ENCOMPASSING THE GLOBE. THE CONCERT DREW A STANDING OVATION FROM DIGNITARIES AND STATESMEN ALIKE, INCLUD-ING THE PRESIDENT OF PORTUGAL, THE HONORABLE









guese man who loves to eat codfish and drink a glass of wine. Half of me is very, very Portuguese and the other half is very, very African. I grew up in one of the most traditional neighborhoods in Lisbon, the Moreria. It's kind of like the Bronx, a very tough neighborhood," the singer recalls.

That rough place nurtured her talents and helped to shape her as an artist.

Though she now sings in legendary arenas, such as the Sydney Opera House and the Royal Albert Hall in London, she checks in back home as often as possible. "I'm still going to tavernas and underground places and taking friends who come from America and other parts of the world," she says. "Sometimes I go just to listen and to be near the people I know. Sometimes I sing. I don't forget my roots, and I hope never to forget my roots."

Fado means "fate" or "destiny," but Mariza prefers to define it as a "magical melancholy." You don't necessarily need to cry after hearing fado; you can laugh as well or feel cleansed by the emotional journey the singer just took you on. "Fado is a music that knows how to explore the feelings of life," observes Mariza. It's an urban sound as opposed to a folk sound. It's definitely the sound of the city, accompanied by a twelve-string Portuguese guitar and a traditional acoustic guitar. The first recording of fado was made it 1902, yet its roots can be traced back to the Napoleonic Wars, when the Portuguese royal family was exiled to Brazil and then returned home some years later. Portuguese sailors in the nineteenth century also contributed to the evolution of fado as they journeyed to former Portuguese colonies around the world and were influenced by Brazilian and African rhythms heard there.

Fado is hard to pin down, explains Mariza. "It's something that can't be taught; it has to be felt and lived. There's no school to learn fado. It's an oral tradition that gets passed down from one singer to the next. Fado is something you feel inside, and it's difficult to transmit that to another person. I'm a self-made woman. I never had vocal lessons. I learned to sing on the streets."

Recently, Mariza released a DVD of her concert in Lisbon that was held at the gardens of the Belem Tower. She performed with the Sinfonietta de Lisboa, a full orchestra conducted by Brazilian musician and producer Jacques Morelenbaum, which gave her a more "velvet sound." "This is the place where the boats left to make their discoveries in the seventeenth century in India and Africa. Singing fado in that place was very emblematic for me," notes Mariza.

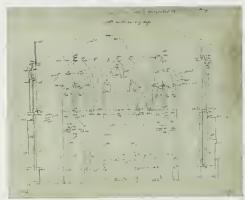


FROM THE ARCHIVES









CLOCKWISE FROM TOP
RIGHT: MYRON BEMENT
SMITH AND HIS WIFE
KATHERINE IN SYRIA, 1933.
RELAYING OF EXTRADOS
OF THE DOMED MASJID-I
SHAYKH LUTFALLAH. THREE
VIEWS OF THE MASJID-I
JUM'A, ISFAHAN: REAR ELEVATION OF THE NORTHWEST
IWAN; SMITH'S SKETCH OF A
WALL; AND THE DOME
CHAMBER.

VAULTED INTERESTS

Architect and art historian Myron Bement Smith (1897–1970) began documenting Islamic monuments while he was conducting field research in Iran from 1933 to 1937. In the following decade he created the Islamic Archives, which include his photographs, architectural plans, documents, and research materials on Islamic monuments. The collection also contains correspondence, duplicate slides, and photographs from scholars, artists, and travelers, as well as vivid descriptions of life in Isfahan in the 1930s.



Annual Record 2006

Mission Statement

Inform and Inspire

The Freer Gallery of Art and the Arthur M. Sackler Gallery jointly form the national museum of Asian art. The mission of the national museum is to impart understanding of, and inspire appreciation of, the arts and cultures of Asia both nationally and internationally.

Freer Gallery of Art

Arthur M. Sackler Gallery

Annual Record 2006

Fiscal Year 2006
October 2005-September 2006
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Smithsonian Institution
Washington, D.C.

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Director's Report

In January 1906 Congress, with a little persuasion from President Theodore Roosevelt, formally accepted for the nation Charles Lang Freer's gift—the promised donation of his collection of works of art and a purposebuilt museum. Freer repaid the honor by continuing to build his collection over the next thirteen years, expanding its range as he went. In December 1906, for example, he was in Egypt for the first time, and there he acquired a remarkable group of early Biblical manuscripts, even though he admitted that he could not read a word in the languages in which they were written—Greek and Demotic.

The year 2006 was thus the centenary of Freer's initial gift and a moment to celebrate. This we did with a series of public programs, including, on October 7, a full day of activities called "From Sunrise to Moonrise: A Centennial Celebration." Despite the chilly conditions, it proved a success. There were tours of Freer's gift, with an actor posing as Frederick Leyland's butler guiding visitors around the Peacock Room, once the dining room in the shipowner's London home. No little gossip there! Children attended workshops in which they made origami lotuses. There was also the Fez Festival of World Sacred Music and an afternoon of Indian American jazz. And as daylight faded, the lotuses, laden with candles, were floated in the fountain pool of the Freer Gallery's atrium, in an event called "Lotus Lights for the Full Moon." A raucous evening of Asian-American comedy closed out the day's festivities.

The principal celebrations of Freer's gift took the form of two major international exhibitions. In both of these-Hokusai and In the Beginning: Bibles Before the Year 1000-key collections formed by Freer himself were juxtaposed for the first time with loan objects from major collections around the world. Freer, like several other collectors of the Gilded Age, had stipulated that his museum could neither borrow nor lend, but in 1999 the Regents of the Smithsonian ruled that objects from the Freer collection could be temporarily exhibited in the Sackler Gallery. It was now possible to provide a broad context for our Hokusai paintings and our early Biblical codices, and it became clear to everyone how remarkable those holdings are. These two exhibitions demonstrated that the combined strengths of the Freer and the Sackler are far greater than their parts.

These shows were international collaborations—Hokusai with Tokyo National Museum and Nikkei Shimbun, and In the Beginning with the Bodleian Library of the University of Oxford. Smithsonian collaboration was a feature of two other exhibitions. Facing East: Portraits from Asia was timed to coincide

with the re-opening of the National Portrait Gallery, and *History of History*, Hiroshi Sugimoto's exhibition of photographs and artifacts, with a major retrospective at the Hirshhorn.

With exhibitions such a central feature of our public activity, one of the key developments this year was the rebuilding of the staircase in the main galleries to create a larger main exhibition suite on one level. This will enable us to close off the second-floor galleries and provide options for small, medium, and large exhibitions, adapting the space to best suit the scale and dynamics of the show. The implications are also financial, as the cost of loan exhibitions has risen markedly over the last five years.

The next five years represent a new challenge—to similarly enliven the work we do on our permanent collections and on research. In 2006 the museum had, for the first time, a full-time post dedicated to scholarly programs and publications and to coordinating and promoting our academic activities. In the fall we hosted a one-day symposium to mark the award of the Shimada Prize, a two-day symposium on Early Biblical manuscripts, and a three-day symposium in conjunction with the Byzantine Studies Program of Dumbarton Oaks on the Old Testament in Byzantine art.

We also began planning the refurbishment of the Chinese galleries in the Freer Gallery. Our board established a China Galleries Task Force to advise on this project, which is spearheaded by Keith Wilson, associate director and curator of ancient Chinese art. Before joining us in July, Keith headed the Asian art department and served as a deputy director at the Los Angeles County Museum of Art.

Refurbishment will be the most publicly visible aspect of the changes we have initiated this year, but no less important are the shifts from short-term to five-year planning and from planning with a departmental focus to cross-departmental collaboration. These shifts will be encouraged by the establishment of eight area programs covering China, India and South Asia, Iran: Ancient and Islamic, Japan, Korea, Southeast Asia, American art (with a focus on the artists collected by Freer), and contemporary Asian art.

In parallel, we began a strategic planning process. Whereas the area programs are a function of collaboration between the main departments concerned with content and programs, the strategic planning process will work department by department and ultimately coalesce into a museum-wide strategic plan.

In other words, 2006 has been a year in which we looked back with pride at the origins of the Freer and some of its foundation

collections. It has also been a year in which we took major steps to position ourselves for the next five years.

Julian Raby, Director

Chair's Report

During 2006 we celebrated the centennial anniversary of Charles Lang Freer's extraordinary gift to the Nation of his collection, followed by his financial support, which has been an enduring source of the Galleries' strength since the opening of the Freer Gallery of Art. Freer's legacy is a singular example of the remarkable private-public partnership that has long been one of the greatest and most remarkable of the Smithsonian's strengths. That precedent continues to be the inspiring beacon for those of us who are honored to serve on the Board of Trustees, along with a multitude of passionate donors, docents, and other volunteers who so generously contribute resources, time, and energy to the Galleries.

Led by Dr. Raby and his staff, during this centenary year the Arthur M. Sackler Gallery featured two outstanding exhibitions, one on Katsushika Hokusai and the other, In the Beginning: Bibles Before the Year 1000, on the formation of the Bible as book. By any measure, these were landmark exhibitions aesthetically and intellectually, as well as in their scholarship, design, and installation. In addition, History of History, featuring the collection of renowned Japanese photographer Hiroshi Sugimoto, enabled us to collaborate successfully, once again, with the Hirshhorn, which concurrently featured a major career survey of his work.

Throughout the year, the Galleries' education department presented a series of adult programs, which highlighted the complex web of relationships between the United States and Asia during the time of Mr. Freer's collecting to the present day. The celebrations were enhanced by teacher workshops, film screenings, and, for our younger visitors, the ImaginAsia program, which encouraged children both to explore the exhibitions and to relive the "Adventures of Freer," as he built his collections.

The education department's Echoes of Edo program complemented the *Hokusai* exhibition and recreated the atmosphere of Edo Japan through presentations of festival music, kabuki theater, as well as instrumental demonstrations, anime drawing workshops, and concerts that combined traditional Japanese music with influences from around the world.

The Galleries continued their long-standing tradition of featuring some of the best in Asian film. This year, in addition to our

participation in a landmark retrospective of the legendary Japanese film director Mikio Naruse we held the tenth annual Iranian Film Festival, which featured contemporary Iranian filmmaking and showcased films from Sri Lanka. We also highlighted Turkey's rich cinematic legacy to complement the exhibition Style and Status: Imperial Costumes from Ottoman Turkey, where our visitors were struck by the vivid presentation of ornate textiles with bold motifs in daring color schemes. In addition to our film series, the Meyer Auditorium was once again filled night after night with a dazzling variety of performances-glorious chamber music, a brilliant evening with the composer Tan Dun, and stunning dances from the lowa Lao Natasinh Dancers and Musicians, among many others.

The success of all of our exhibitions and programs is evident from the high number of visitors. This year, more than six hundred thousand visitors set foot in the Galleries. We reached an even greater audience through our website, with two and a half million virtual visitors throughout 2006. Most notably, almost twenty percent of our web visitors come from outside the United States, again demonstrating the broad international appeal of our increasingly robust online offerings, which feature our collections, exhibitions, public programs, and truly remarkable educational and curricular materials.

The Arthur M. Sackler Foundation continued its long-standing support for the Arthur M. Sackler Gallery by donating works to enhance its collection of Chinese art from the early Han, Tang, Liao, and Western Zhou periods. We also are enormously grateful for Guido Goldman's continuing generosity in donating twenty-six additional ikat wall hangings from Uzbekistan. These splendid silks, with their bold designs and striking colors, make the Galleries one of the foremost centers for the study of Central Asian ikats in the world.

During this past year, the Board gathered three times, as it always does, for two full days of substantive Board and committee meetings. This fiscal year, we were pleased to have John Curtis join us as a new trustee and we welcomed H. Christopher Luce back onto the Board. For both Mary Ebrahimi, our vice chair, and Paul Marks, our secretary, I once again thank our devoted trustees for their commitment and service to the Board.

On behalf of the entire Board, I also want to express our gratitude to Dr. Raby, the Galleries' staff, the docents and all of our other volunteers, as well as our committed financial supporters, all of whom made 2006 such a tremendous year of celebration. Thank you.

Jeffrey P. Cunard, Chair

Acquisitions and Loans

Freer Gallery of Art

GIFT DF MR, AND MRS, DAVID P. REHFUSS

Wine cup from the Hoi An Hoard shipwreck. Vietnam, Hai Duong province, Red River delta kilns, later Le dynasty, late 15th century. Stoneware with translucent iron glaze and with cobalt decoration under clear glaze; 5.3 × 7.3 cm. F2005.6

GIFT OF SYLVAN BARNET AND WILLIAM BURTO

The Buddha at Birth-Tanjobutsu. Japan, Asuka (Suiko) period, 7th century. Gilt bronze; 11.7 × 5.2 cm. F2005.9A-B

GIFT DF TAKAKD AND VICTOR HAUGE

Landscape, by Okada Hanko (1782-1846). Japan, Meiji era, early 19th century. Ink on paper; 184.2 \times 53.5 cm. F2006.1A-E

GIFT DF MR. JAMES FREEMAN

Rooster, Hen, and Chicks, by Kishi Ganku (1749–1838). Japan, Edo period, late 18th–early 19th century. Ink and colors on silk; 212.2 × 63.8 cm. F2006.2

TRANSFER FROM THE STUDY CDLLECTION GIFT DF MR. PAUL F. WALTER

Radha Pining for Krishna from a Gita Govinda manuscript. Artist: "Master of the First Geveradon after Nainshkh." Kangra, Pahari Hills, India, ca. 1775–1780. Opaque watercolor on paper; 17.4 × 27.5 cm. F2005.7

Woman Braving Difficulties to Meet Her Lover. Kangra, Pahari Hills, India, ca. 1800. Opaque paints on paper; 29×22 cm. F2005.8

PURCHASES

Bowl, signed by Khalid. Iraq, Samarra, Abbasid dynasty, 9th century. Earthenware painted over glaze with luster; 6.7 × 22.1 cm. F2005.10

Pheasants and Cherry Trees. Japan, Edo period, first quarter 17th century. Ink, color, and gold on paper; 182 × 510.2 cm. F2006.3.1–2

Guru and Disciple. India, Basohli or Mankot, Punjab Hills, ca. 1740. Opaque watercolor on paper; 22.1 × 32.1 cm. F2006.4

Ascetic. India, Basolhi or Mankot, Punjab Hills, ca. 1750. Brush drawing on paper; 21×18 cm. F2006.5

Folio from a Shahnama (Book of kings): Kay Ka'us Chained in a Grotto. Signed Siyavush. Iran, 1576–1577. Opaque watercolor, ink, and gold on paper; 45.6 × 31.5 cm. F2006.7

PURCHASE—RDSALIND, SIDNEY, AND STEPHEN GLAZER MEMDRIAL FUND FOR CHINESE CERAMICS

Dish. China, Fujian province, Pinghe county, Zhangzhou kilns, Ming dynasty, late 16th–early 17th century. Porcelain with opaque white and cobalt-blue glazes and iron and cobalt pigments and white slip under clear glaze; 10.4 × 40.7 cm. F2006.6

Arthur M. Sackler Gallery

GIFTS

GIFT DF THE ARTHUR M. SACKLER FOUNDATION

Harness frontlet. China, Western Zhou dynasty, 10th–9th century BCE. Bronze; $27.1 \times 32.4 \times 2.2$ cm. S2006.3

Lamp shaped as tripod (ding). China, Han dynasty, 25–220. Bronze; 44 × 28 × 28 cm. s2006.4

Tomb pilaster. China, Han dynasty, 1st century BCE-1st century ce. Earthenware; 133.2 \times 21.3 \times 21.9 cm. S2006.5

Ewer with dragon handle and dragon spout. China, Jiaxiam, Henan province, Tang dynasty, 8th-9th century. Lushan ware (Duandian kiln). Stoneware with dark glaze and wood-ash splashes; 28 × 27.3 × 19.1. cm. S2006.6

Vairochana Buddha. China (Liao dynasty), 907-1125. Bronze and gilt; $24.5 \times 19 \times 13$ cm. \$2006.7

GIFT OF SARAH M. BEKKER

Bottle and jar. Northeast Thailand or Laos, Middle Mekong River network, 16th–19th century. Stoneware with iron glaze or fly-ash glaze; $26\times15.3\times15.3$ cm and $15.5\times14\times14$ cm. S2006.1–2

GIFT OF GUIDO GDLDMAN

Group of twenty-six ikat wall hangings. Central Asia, Uzbekistan, 19th century. Cotton, wool, and silk; various sizes. \$2006.8-33

LOANS TO OTHER INSTITUTIONS

INSTITUT DU MONDE ARABE

Paris, France October 25, 2005–March 19, 2006

L'âge d'or des sciences arabes

Detached folio from a copy of the Materia Medica: A Physician Treats a Blindfolded Man. Iraq, 1224. Opaque watercolor, ink, and gold on paper; 33.1 × 24.3 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, \$1986.97A-B

Detached folio from a copy of the *Materia Medica:* A *Physician and an III Man.* Iraq, 1224. Opaque watercolor, ink, and gold on paper; 33 x 25.6 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, \$1986.98A-B

Detached folio from a copy of the "Automata": Mechanical Device for Pouring a Drink. Egypt, 1354. Opaque watercolor, ink, and gold on paper; 39.8 × 27.5 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, \$1986.108A-B

Detached folio from a copy of the *Habib alsiyar* (Friend of the virtuous): *Nushirwan Enthroned*. Iran, Qazwin, 1590–1600. Opaque watercolor, ink, and gold on paper; 38.7 × 23.8 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.201A–B

Detached folio from a copy of the *Khamsa* (Quintet): *Bahram Gur and the Princess in the Red Pavilion*. Iran, Astarabad, ca. 1560. Opaque watercolor, ink, and gold on paper; 29.5 × 17 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, \$1986.283A-B

A Chukar partridge. India, Mughal dynasty, late 16th century. Opaque watercolor and ink on cloth mounted on paperboard; 29.3 × 19.9 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, \$1986.413

NDRTH CAROLINA MUSEUM OF ART

Raleigh, NC OCTOBER 30, 2005-MARCH 19, 2006

The Potter's Eye: New Perspectives on North Carolina's Pottery Traditions

Cylindrical jar. Thailand, Buriram province, Angkorean period, 12th–13th century. Brown stoneware with iron glaze; 48.4 × 35.7 × 35.7 cm. Gift of Osborne and Gratia Hauge, \$1996.115

Bottle with cup-shaped mouth. Thailand, Si Satchanalai, Sukhothai province, Ayutthaya period, 15th–16th century. Si Satchanalai ware: stoneware with iron glaze; 13.6 × 8.1 × 8.1 cm. Gift of Osborne and Gratia Hauge and Victor and Takako Hauge, \$2005.248

RUBIN MUSEUM OF ART

New York, NY FEBRUARY 11-MAY 7, 2006

Holy Madness: Portraits of Tantric Siddhas

Sadhus in Procession: Kumbh Mela, by Ragubhir Singh (1942-1999). India, 1971 (printed 1989). Chromogenic print on Kodak Ektacolor paper; 50.8 × 40.7 cm. Gift of the artist, S1993.39.56

MUSÉE CERNUSCHI

Paris, France SEPTEMBER 15-DECEMBER 30, 2006

Les Perses Sassanides (224-642), Fastes d'un empire oublié

Horn rhyton with gazelle protome. Iran or Afghanistan, Sasanian period, 4th century. Silver and gilt; $15.5 \times 25.4 \times 14.1$ cm. Gift of Arthur M. Sackler, S1987.33

Hemispherical bowl. Iran, Sasanian period or later, 7th–8th century. Silver and gilt; 5.7 × 14.3 × 14.3 cm. Gift of Arthur M. Sackler, \$1987.105

High-footed bowl with interior medallion. Iran, Sasanian period, 6th century. Silver and niello; 10.2 × 18 × 18 cm. Gift of Arthur M. Sackler, \$1987.106

Plate with ring foot. Iran, Sasanian period, 7th century. Silver and gilt; $3.7 \times 20.5 \times 20.5$ cm. Gift of Arthur M. Sackler, \$1987.125

Gifts, Grants, and Contributions

Private donations are crucial to the museum's ability to fulfill its mission. The following individuals and organizations provided financial support of \$1,000 or more to the Freer & Sackler Galleries between October 1, 2005, and September 30, 2006. The museum is grateful to all donors for their generous support of its programs.

Each year, members of the Friends of the Freer & Sackler Galleries, the museum's sole benefactors group, generously contribute thousands of dollars to fund core museum programs—exhibitions, public and educational programs, research, and acquisitions—which do not receive federal funding. The museum is deeply indebted to the Friends for their steadfast support, which helps the Freer & Sackler achieve more and more each year.

During the 2006 fiscal year, membership contributions helped to underwrite Facing East: Portraits from Asia; Hiroshi Sugimoto: History of History; Hokusai; Style and Status: Imperial Costumes from Ottoman Turkey, and Gold: The Asian Touch. The Friends also supported a host of educational programs and initiatives, including our unique ImaginAsia family programs. The museum is grateful to all members for their enthusiasm and largesse in nurturing this institution.

Please bring any inadvertent errors in these lists to the attention of the Office of Membership and Development.

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Budget Summary

Minus: Encumbrances

Adjusted Fund Balance, end of year

Statement of Activity and Changes in Fund Balance

For the year ended September 30, 2006, with comparison to the year ended September 30, 2005

September 30, 2005		
Support and Revenue	2006 TOTAL	2005 TOTAL
Federal allocation	\$5,596,300	\$5,419,300
Endowment income-Freer	5,528,750	5,562,772
Endowment income-Other	1,381,903	1,354,061
Shop sales	2,369,802	1,965,895
Gifts, grants, and membership	2,759,603	1,847,025
SI Grants: Latino, ResEquip, IRM-CIS, SchStudies	193,518	130.700
Other: Rights sales, Royalties, Benefits	174,582	197,767
Total support and revenue	\$18,004,458	\$16,477,520
Expenses		
Office of the director		
Director's office	\$742,510	655,683
Collections acquisition	615,695	755,493
Publications Exhibition coordination	295,153 2,028,310	322,165 1,760,691
Subtotal—Office of the director	\$3,681,668	\$3,494,032
Office of the deputy director Deputy director's office	\$220,154	\$192,993
Curatorial research	1,360,946	1,449,672
Conservation and Scientific Research	1,425,724	1,388,636
Collections management	. 945,990	847.091
Education	1,073,682	954,043
Imaging and photographic research	386,033	335,048
Library, Archives, and Rights	411,923	451,500
Library acquisitions	136,351	145,200
Subtotal—Office of the deputy director	\$5,960,803	\$5,764,183
Office of the associate director		
Associate director's office	\$156,086	\$185,365
Subtotal—Office of the associate director	\$156,086	\$185,36 5
Office of design and production		
Design and production	\$1,439,731	\$1,258,442
Web	163,466	232,084
Subtotal—Office of design and production	\$1,603,197	\$1,490,526
Office of external affairs		
Membership and development and special events	\$809,837	\$766,484
Public affairs	320,978	215,965
Subtotal—Office of external affairs	\$1,130,815	\$982,449
Office of finance and administration	¢1.150.050	¢012.769
Finance, administration, and personnel	\$1,159,258 198,734	\$813,768 161,303
Network services	190,734	101,303
Museum shops Cost of goods sold	1.268,165	1,100,654
Other costs	955,359	1,073,534
Subtotal—Office of finance and administration	\$3,581,516	\$3,149,259
Total expenses	\$16,114,085	\$15,065,814
Excess (deficiency) of support and revenue		
over expenses before other financing	\$1,890,373	\$1,411,706
Other financing use/Transfers		
Transfer to Endowments	-350,000	-O-
Lapsed Federal	-12,439	-O-
Excess (deficiency) of support and revenue over exper	ises	
after other financing	1,527,934	1,411,706
Fund balance, beginning of year	11,007,593	9,569,670
Fund balance, end of year	12,535,527	10,981,376
Plus: Prior Period Adjustment	-294,032	26,217

1.288,727

\$10,952,768

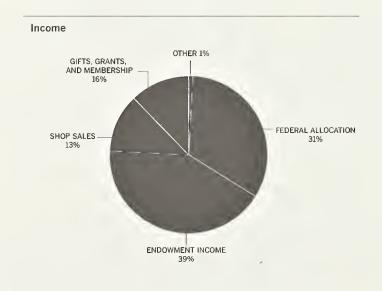
1,337,745

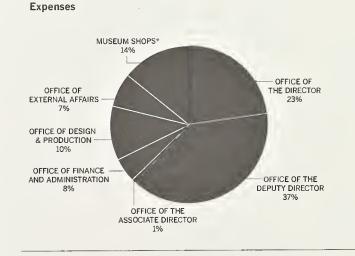
\$9,669,848

Fiscal Year 2006

OCTOBER 1, 2005-SEPTEMBER 30, 2006

The following charts reflect the income and expense distributions for the Freer Gallery of Art & Arthur M. Sackler Gallery during fiscal year 2006. The financial statements included in this report are the representation of management and are not audited.





* PLEASE NOTE THAT THE MUSEUM SHOPS ARE ACCOUNTED FOR WITHIN THE OFFICE OF FINANCE AND ADMINISTRATION.

Changes in Fund Balance	2006 Total		
Fund balance, beginning of year	\$11,007,593		
Less: Prior Period Adjustment	-294.032		
Plus: Excess over Expenses	1,527,934		
Fund Balance, end of year	12,241,495		
Minus: Encumbrances	1,288,727		
Adjusted Fund Balance, end of year	\$10,952,768		
Restricted Fund Balance	10,838.728		
Discretionary Fund Balance	114,040		
Total	\$10,952,768		

Endowment Funds

Arthur M. Sackler Gallery Else Sackler Public Affairs Endowment For public affairs activities to increase awareness of the gallery, its collections, and its programs	MARKET VALUE 9/30/06 \$5,458,925	MARKET VALUE 9/30/05 \$5,213,090
Else Sackler Fund For fresh flowers at the entrance to the Sackler Gallery Freer Gallery of Art	\$572,607	\$546,821
Freer Estate Endowment General operating funds, including acquisitions	\$123,292,375	\$117.740,086
Edward Waldo Forbes Fund To further scientific study of the care, conservation, and protection of works of art through lectures, colloquia, and fellowships	\$2,489,379	\$2,377,273
Harold P. Stern Memorial Fund For increasing the appreciation and understanding of Japanese art	\$2,608.092	\$2,490,641
Richard Louie Memorial Fund To support an annual internship for a student of Asian descent	\$136,744	\$130,586
Camel Fund For research expenses related to conservation	\$181,910	\$173,718

Freer & Sackler Galleries	MARKET VALUE 9/30/06	MARKET VALUE 9/30/05
Bill and Mary Meyer Concert Series Endowment To fund and support the Bill and Mary Meyer Concert Series	\$278,430	\$265,891
Publications Endowment Fund For research and publication of the permanent collections	\$1,938,693	\$1,851,387
Hirayama Fund For Japanese painting conservation, research, and training	\$3,449,454	\$3,101,167
Sir Joseph Hotung Fund For library acquisitions	\$136,756	\$130,597
Moynihan Endowment Fund To further research on the Mugal emperor Babur	\$219,745	\$209,850
Chinese Art Research Fund For Chinese art research, projects, and programs	\$621,036	\$593,069
Education Endowment Fund For education programs	\$1,266,524	\$1,208,136
Nancy Fessenden Endowment for Education For education programs	\$1,121,137	\$816,340
Director's Discretionary Fund Established by Peggy and Richard M. Danzig for exhibitions and projects	\$571,522 ger	\$545,785
Anne van Biema Endowment Fund To increase knowledge and appreciation of Japanese graphic arts from 1600 to 1900	\$7,943,811	\$7.586,073
Anne van Biema Fellowship Endowment To promote excellence in research and publication of the Japanese visual arts	\$557,801	\$532,681
Mellon Senior Scientist Fund To endow a senior conservation science position	\$1,951,341	\$1,422,271
Persian Art Programs Endowment	\$303,567	-O- ·

Annual Benefit Gala

On November 2, 2006, the Freer and Sackler hosted its seventh annual gala celebrating the centennial of the gift by Charles Lang Freer of his exceptional collection of Asian and American art to the people of the United States and his promise of funds for the construction and ongoing maintenance of the museum. One hundred eighty-five guests attended the unforgettable evening and enjoyed a private viewing of In the Beginning: Bibles Before the Year 1000. The event hosted numerous diplomats, Supreme Court justices, and members of the administration and raised about \$150,000. We are grateful to the gala committee members and supporters listed below.

HONORARY CHAIR

Mrs. Laura Bush

GALA COMMITTEE

Mrs. Marjorie Billington Mrs. Shannon Fairbanks Lady Catherine Manning Mrs. Ann Nitze The Honorable Jeanne L. Phillips

Dame Jillian Sackler

SPONSORS

Mr. Jeffrey P. Cunard Ambassador and Mrs. Richard M. Fairbanks III Nancy and Hart Fessenden HSBC Bank USA, N.A. Toyota

PATRONS

Pat and Walter Moore The Honorable William A. Nitze and Mrs. Nitze Shirley Z. Johnson and Charles Rumph Wesbild Inc.

INDIVIDUAL BENEFACTORS

Anonymous Drs. Marion and Ashok Deshmukh Mr. James Lintott and Mrs. May Liang Glenna and David Osnos Mrs. Arthur M. Sackler Mr. and Mrs. Albert H. Small

EXCLUSIVE MAGAZINE MEDIA SPONSOR

Washington Life

Exhibitions

Arthur M. Sackler Gallery

Exhibitions presented by the Sackler during fiscal year 2006 included the highly anticipated Style and Status: Imperial Costumes from Ottoman Turkey, a landmark show featuring exquisite robes worn during the reign of Sultan Suleyman in the mid-sixteenth century. This look at Ottoman high fashion was followed by one of the world's most popular exhibitions in 2006: Hokusai. On display were paintings, prints, and books by this remarkable Japanese artist, including several from Charles Lang Freer's personal collection. Hiroshi Sugimoto: History of History explored contemporary Japanese art. Sugimoto juxtaposed ancient burial figures, bronze reliquaries, and Noh masks from his personal collection with his own photographs to contemplate time, spirituality, and beauty. Facing East: Portraits from Asia revealed how portraiture expresses personal and cultural identity in paintings and sculpture of ancient Egyptians, Chinese nobility, Japanese actors, and Indian rajas. Gold: The Asian Touch explored the roles and meaning of gold in different cultures, as well as the diverse styles and techniques employed in creating gold artworks. Together, these exhibitions, shown in conjunction with rotations of works in the permanent collection, made for an exceptional year.

SPECIAL EXHIBITIONS, LONG-TERM LOANS(*), AND CHANGING THEMATIC SELECTIONS(**)

STYLE ANO STATUS: IMPERIAL COSTUMES FROM OTTOMAN TURKEY

OCTOBER 29, 2005-JANUARY 22, 2006

ANCIENT ANO MEDIEVAL METALWORK
FROM OUMBARTON OAKS

DECEMBER 17. 2005-APRIL 23, 2007

GOLD: THE ASIAN TOUCH THROUGH FEBRUARY 19, 2006

FOUNTAINS OF LIGHT: ISLAMIC METALWORK FROM THE NUHAO ES-SAID COLLECTION* LONG-TERM

HOKUSAI

MARCH 4-MAY 15, 2006

PERSPECTIVES: MEI-LING HOM THROUGH MARCH 5, 2006

HIROSHI SUGIMOTO: HISTORY OF HISTORY APRIL 1-JULY 30, 2006

FACING EAST: PORTRAITS FROM ASIA
JULY 1-SEPTEMBER 4, 2006

LONG-TERM

LONG-TERM

PERSPECTIVES: SIMRYN GILL SEPTEMBER 2, 2006–APRIL 29, 2007

ARTS OF CHINA* (SELECT OBJECTS ON LOAN)

IKATS
(HIGHLIGHTS FROM THE GIFT OF
GUIOO GOLDMAN)

SCULPTURE OF SOUTH ANO SOUTHEAST ASIA* LONG-TERM

LUXURY ARTS OF THE SILK ROUTE EMPIRES*

LONG-TERM, THROUGH FEBRUARY 19, 2007

Freer Gallery of Art

In fiscal year 2006, the Freer celebrated the centennial of museum founder Charles Lang Freer's original gift of Asian and American art to the Smithsonian and the nation in 1906. In recognition of Freer's inspired activities as a collector and connoisseur, the museum displayed works of art that represent his legacy in exhibitions such as Freer and Tea: 100 Years of The Book of Tea and Pretty Women: Freer and the Ideal of Feminine Beauty. Other exhibitions included Virtue and Entertainment: Chinese Music in the Visual Arts, a presentation of thirty-six Chinese musical objects from ancient times to the present day; Artists of Edo 1800-1850, which examined the diverse styles of artists active during the lifetimes of Japanese masters Hokusai and Hiroshige; and Beyond Brushwork: Symbolism in Chinese Painting, a look at social and political commentary in Asian works.

EXHIBITIONS AND CHANGING THEMATIC SELECTIONS (†)

ARTS OF THE INDIAN SUBCONTINENT AND THE HIMALAYAS

LONG-TERM

BLACK & WHITE: CHINESE CERAMICS FROM THE 10TH-14TH CENTURIES

LONG-TERM

VIRTUE AND ENTERTAINMENT: MUSIC IN CHINESE ART OCTOBER 1, 2005-MARCH 26, 2006

GAMES, CONTESTS, AND ARTFUL PLAY IN JAPAN

THROUGH OCTOBER 23, 2005

RUSTICITY REFINEO: KYOTO CERAMICS BY NINSEI

THROUGH OCTOBER 23, 2005

ARTISTS OF EOO 1B00-1850 NOVEMBER 19. 2005-MAY 29, 2006

FREER AND TEA: 100 YEARS OF THE BOOK

NOVEMBER 19, 2005-MAY 29, 2006

BEYONO BRUSHWORK: SYMBOLISM IN CHINESE PAINTING

APRIL 29-NOVEMBER 26, 2006

FREER: A TASTE FOR JAPANESE ART JULY 1, 2006-JANUARY 1, 2007

FREER ANO TEA: RAKU, HAGI, KARATSU JULY 1, 2006-JANUARY 1, 2007

PRETTY WOMEN: FREER AND THE IOEAL OF FEMININE BEAUTY

THROUGH SEPTEMBER 17, 2006

SMALL MASTERPIECES: WHISTLER PAINTINGS FROM THE 1BB0S LONG-TERM

THE RELIGIOUS ART OF JAPAN† LONG-TERM

ARTS OF THE ISLAMIC WORLOT LONG-TERM

JAPANESE SCREENS† LONG-TERM

KOREAN CERAMICS†

LONG-TERM

ART FOR ART'S SAKET

LONG-TERM

LONG-TERM

JAMES MCNEILL WHISTLER† LONG-TERM

ANCIENT CHINESE ART†

CHARLES LANG FREER AND EGYPT†

LONG-TERM BUODHIST ARTT

LONG-TERM

THE PEACOCK ROOM LONG-TERM

Education, Public Programs, and Resources

The year 2006 marked the centennial of Charles Lang Freer's gift to the Smithsonian Institution. While we were indeed celebrating that gift through a yearlong series of exhibitions, programs, tours, and other events, the activity in the Arthur M. Sackler Gallery was no less cause for celebration. Spectacular exhibitions jostled the creative energies of our staff, which conceived and carried out programs that drew thousands to the galleries. Echoes of Edo, a recreation of the innovative energy that distinguished Edo artistic culture, complemented the exhibition *Hokusai*. Our first silent film screening—*Broken Blossoms*, D. W. Griffith's classic about East-West relations during Freer's time—drew a capacity crowd. Articulations, our new series of interdisciplinary events, offered visitors thought-provoking perspectives on the Freer and Sackler collections and exhibitions. Our school, family, and docent programs continued to offer important services to visitors from every walk of life and from all over the world. Finally, a highly crafted performance series, which sometimes included pre-performance talks in the galleries, provided another way for visitors to connect to art—one that we hope will encourage them to revisit the works of extraordinary beauty that we are so privileged to have in our care.

ImaginAsia Family Program

ImaginAsia offered ninety-four programs during the fiscal year, for walkin gallery explorations (followed by workshops in the classroom) and for reserved groups, among them Puerto Rican museum educators, Heads Up Americorps, Campanya, Dragon World Chinese Language School, Girl Scout and Boy Scout troops, and inner-city children sponsored by the Gallery Place and Capital View YWCAs. ImaginAsia created eight activity books for its classroom programs—Shades of Black & White, Style & Status, Gold, Hokusai, Anime Artists, Shadow Puppets, Bharata Natyam Dance, and Living Traditions. Overall, 2,982 parents and children participated in these programs. For Facing East: Portraits in Asia Art, 4,600 visitors used the first activity book created by ImaginAsia to be placed in a special exhibition. We can conservatively estimate that 10,000 visitors used the ImaginAsia activity books available at the VIARC desks to explore the galleries. Furthermore, visitors used 5,000 copies of three activity books-Naga Kings & Queens, Communicating Without Words, and Born from Fire-placed in the Freer gallery dedicated to Arts of the Indian Subcontinent and the Himalayas. Through its programs and publications, ImaginAsia served a total of 22,571 visitors in this fiscal year.

Docents and Tours

The museum's docent corps served 17.536 adults and children this year through tours and other gallery experiences. Throughout the year, docents presented 390 reserved tours for adults and 865 walk-in tours on a wide range of topics. In addition to tours, docents also welcomed and interacted with visitors informally in the galleries during Art Night on the Mall in July.

With feedback from visitors and docents, adult tour titles and descriptions were revised during the year to better reflect the strengths of the collections and meet particular audience interests. In addition to highlights tours and special exhibition tours in both galleries, current thematic tour offerings for adults include: Art for Art's Sake, Arts of Buddhism, Arts of China, Arts of the Islamic World, Arts of the Indian Subcontinent and the Himalayas, Arts of Japan, Freer's Gift, Sacred Arts of Asia, and Whistler and the Peacock Room

This year, thirty new docents were recruited, bringing the total corps to ninety-three. The new Docents-in-Training began intensive training early in the year to prepare them to begin touring visitors in the 2007 fiscal year.

School and Teacher Programs

Bridges to Asia Multiple-visit Program with D.C. Public Schools This academic year, the Bridges to Asia program served seven classes from three D.C. public elementary schools in underserved communities. Two of these schools focused on the art of China and one school focused on the art of Japan. The program included an orientation session and a series of artist visits to the classroom, which alternated with tours of the galleries. The program seeks to deepen students' understanding of art and culture by making connections between the work

of living artists and the works on view in the galleries. Students who focused on China learned Chinese calligraphy in the classroom and those who focused on Japan explored the art of ceramics and created their own tea bowls.

Performance and Art Student Programs

On October 28, 2006, the department presented in collaboration with Discovery Theater "Arabic Groove: Percussion and Art at the Freer Gallery" for sixth- to eighth-grade students. In this new program, students attend an interactive performance—in this case, Arab percussion—then spend time in the galleries making connections between the work of the living artist and the objects on view.

Educational Publications

In honor of the Freer Centennial celebration, the spring 2006 issue of Asian Art Connections, titled "Freer's Gift," explored Freer's early collecting in Egypt. A classroom activity on the role of the artist and on proportion in Egyptian art and a full-color poster helped students to better appreciate one object from the museum collection of Egyptian art—a sculptor's model of a kneeling king who offers pots of wine.

In the Beginning: Bibles Before the Year 1000 was the focus of the fall 2006 issue of Asian Art Connections. A large-scale color reproduction of the Codex Washingtonesis and its covers is accompanied by a classroom activity that traces the shift in Western civilization from the scroll format to the book or codex.

The latest addition to the series of educator's guides to the Freer and Sackler collections was published in April 2006. Titled *Intersections: Japanese Art and the West*, this guide was a departure from the format of earlier guides, introducing

the artistic meeting of Japan and the West that began in the midnineteenth century. It begins with a discussion about close looking and critical thinking, then offers in-depth comparisons between Japanese art and works by James McNeill Whistler, Vincent Van Gogh, and Henri de Toulouse-Lautrec. This is followed with an exploration of the world of the Japanese print artist, primarily during the Edo period. The final section offers a perspective on the way manga (Japanese comics) combines Japanese and Western elements in a new visual medium. As with other guides in the series, Intersections includes full-color laminated reproductions of featured objects, and local and national resources.

Teacher Workshops

Back to School Night for Educators AUGUST 31, 2006

Articulations 2006: A Century of East-West Artistic and Cultural Exchange

Articulations began in 2006 as a series of thematically linked interdisciplinary events offering visitors a broad perspective on the Freer and Sackler collections and exhibitions. The inaugural series traced how Charles Lang Freer acquired his renowned collection of Asian and American art, which political and economic developments made it possible, and how perceptions (and misperceptions) between East and West in Freer's day shaped impressions of Asia around the world, then and now

Panel Discussions and Special

Bearing Gifts in the Gilded Age

FEBRUARY 18, 2006

Linda Merrill, independent scholar Ellen P. Conant, independent scholar Robert Aubry Davis, television and radio host

Inventing Impressions of Asia in the Early 20th Century

MAY 6. 2006

Kenneth Meyers, Detroit Institute of Arts; Franklin Odo, Smithsonian Asian Pacific American Program: Madeline Hsu, San Francisco State University; Stephen Sumida, University of Washington. Cosponsored and co-organized with the Smithsonian Asian Pacific American Heritage Committee, Smithsonian Asian Pacific American Program, Smithsonian Center for Education and Museum Studies, and the Smithsonian Heritage Month Steering Committee.

Travelers and Trade: East Asia at the Turn of the Century

MAY 7, 2006 Madeline Hsu, San Francisco State University

Asian Sources of American Culture MAY 7, 2006

Stephen Sumida, University of Washington

Contemplating Buddhism in Early Twentieth-Century America

JUNE 3, 2006

A lecture and dramatic readings, with Thomas A. Tweed; Jonathan Watkins, Folger Shakespeare Library; and James Ulak, Arthur M. Sackler Gallery and Freer Gallery of Art, exploring the appeal of Buddhism in the United States at the turn of the century.

Gallery Talks: Freer's View

This series explored how various categories of Freer's collection fit into the collector's broader vision of a "universal" aesthetic.

Working Woman and the Captain of Industry

MARCH 7, 2006 Susan Hobbs, independent scholar

Freer and Hokusai

APRIL 11, 2006 Ann Yonemura

The Taste of Tea

MAY 2, 2006 Louise Cort

Admiring the Art of India and South Asia

JULY 11, 2006 Debra Diamond

Beauty in Two Tones

AUGUST 8, 2006 Jan Stuart

Freer and Tea: Raku, Hagi, Karatsu SEPTEMBER 12, 2006

Louise Cort

Hispanic Heritage Month Event: You Call that Cha-cha-cha?

SEPTEMBER 16, 2006 Cosponsored with the National Museum of American History's Program in Latino History and Culture, Latino Program of the National Museum of Natural History, Smithsonian Latino Center, Smithsonian Center for Education and Museum Studies, and Smithsonian Heritage Months Steering Committee. This daylong program celebrated and explored how the rhythms of Latin America have danced their way into Asian communities across the globe. Special guests included Eileen Torres, Carina Losano, DJ Bruno, Kevin Wang, Judy Chang Kaese, Rebecca and Patrick Pagsibigan, Kayasith Rattanavongkoth, and Chef Graham Bartlett.

Point of View Talks

The Art of Chinese Music: Pleasure and Music in Late Imperial China

OCTOBER 3, 2005 Jan Stuart

Qin Zither and the Artistic World of the Literati

OCTOBER 21 AND 22, 2005 Bell Yung

Encounters with Chinese Music

NOVEMBER 6, 2005 Mei Han

Ottoman Turkey's Imperial Costumes: Ottoman Imperial Robes from Istanbul

NOVEMBER 1 2005 Nurhan Atasoy

Ottoman Textiles: Technique and Production

NOVEMBER 15, 2005 Daniel Walker

Dress to Impress

JANUARY 17, 2006 Massumeh Farhad

A 21st Century Look at 16th & 17th Century Textiles

JANUARY 19, 2006 Hillary Steel

Floating Mountains Singing Clouds: Contemplating Clouds

FEBRUARY 3, 2006 Mei-ling Hom

Sculpting with Sound

FEBRUARY 8, 2006 Eli Marshall

Demonstrations

Sublime Reverberations: Qin Music

OCTOBER 22, 2005 Bell Yung, University of Pittsburgh Presented in conjunction with the exhibition Virtue and Entertainment: Music in Chinese Art

Chinese Music at the Crossroads: Orchid Ensemble

NOVEMBER 6, 2005 Presented in conjunction with the exhibition Virtue and Entertainment: Music in Chinese Art

Edo Festival and Theater Music

MARCH 21-APRIL 9, 2006 Kenny Endo Presented in conjunction with the exhibition Hokusai

Trendy Tunes of Edo: The Shamisen

APRIL 13-22, 2006 Masayo Ishigure

Capricious Comics

MAY 6-14, 2006 Colleen Doran

Kings, Queens, Warriors, Clowns: Know Your Javanese Shadow Puppets

JULY 7. 2006

Presented in conjunction with the exhibition Facing East: Portraits from

Emperors and Consorts in Motion: Chinese Kungu Theater

AUGUST 4, 2006 Lecture-demonstration presented in conjunction with the exhibition Facing East: Portraits from Asia

Bill and Mary Meyer Concert Series

Established in memory of Dr. Eugene Meyer II and Mary Adelaide Bradley Meyer. Supported by the New York Community Trust-The Island Fund, Elizabeth E. Meyer, Melissa and E. Bradley Meyer, the Meyer Concert Series Endowment, Victor and Takako Hauge, and numerous additional donors.

Miró Quartet

NOVEMBER 1, 2005

Musicians from Marlboro I

NOVEMBER 9, 2005

Court Music East and West: Four Nations Ensemble and Music From China Ensemble

NOVEMBER 17, 2005 Presented in conjunction with the exhibition Virtue and Entertainment: Chinese Music in the Visual Arts

Istanbul Meets Vienna: Pedja Muzijevic, piano

JANUARY 19, 2006 Presented in conjunction with the exhibition Style and Status: Imperial Costumes from Ottoman Turkey

The Steel Qin: New Asian Music for Piano, Margaret Leng Tan

JANUARY 27, 2006

Presented in conjunction with the exhibition Virtue and Entertainment: Chinese Music in the Visual Arts

Musicians from Marlboro II MARCH 7 2006

1411/11/01/17, 2000

Shanghai Quartet

Presented in conjunction with the centennial celebration of Freer's gift to the Smithsonian

Musicians from Marlboro III

MAY 9, 2006

Asian and Asian American Music and Dance

Beijing Traditional Music Group

OCTOBER 3, 2005

Presented in conjunction with the exhibition Virtue and Entertainment: Chinese Music in the Visual Arts and in cooperation with the Kennedy Center Festival of China

Formosa Aboriginal Song and Dance Troupe

OCTOBER 9, 2005

Presented in conjunction with the exhibition Virtue and Entertainment; Chinese Music in the Visual Arts

Tan Dun's Map Project and China's Endangered Music

OCTOBER 18, 2005

Presented in conjunction with the exhibition Virtue and Entertainment: Chinese Music in the Visual Arts and in cooperation with the Kennedy Center Festival of China

Arab Music from Palestine: The Oriental Music Ensemble

FEBRUARY 16, 2006 Presented in cooperation with American Near East Refugee Aid

A Century of New Music for Koto and Shakuhachi: Akikazu Nakamura and Michiyo Yagi

FEBRUARY 19, 2006
Presented in conjunction with the centennial celebration of Freer's gift to the Smithsonian

Kenny Endo in Concert

APRIL 8, 2006

Presented in conjunction with the exhibition *Hokusai*

Ustad Ali Ahmed Hussain Khan, shahnai

Ahmed Abbas Hussain, shahnai and surmandal

Subhen Chatterjee, tabla

APRIL 22, 2006

Presented in conjunction with the reopening of the Freer South Asian galleries

Shadow Puppet Drama from Java Purbo Asmoro, dalang; Wakidi Dwidjomartono, kendang; I. M. Harjito, gender; Sudi Rahayu, pesinden; Kitsie Emerson, rebab

JULY 6, 2006

Part of the Portraits in Motion series, presented in conjunction with the exhibition Facing East: Portraits from Asia

Kings and Queens of Indian Dance: The Dhananjayans

JULY 13, 2006

Part of the *Portraits in Motion* series, presented in conjunction with the exhibition *Facing East: Portraits from Asia*

From Indochina to Iowa: The Lao Natasinh Dance Troupe

JULY 27, 2006

The Palace of Eternal Youth: Chinese Kunqu Theater Qian Yi and Cheng Min, actors; Chen Tao, music director

AUGUST 5, 2006

Part of the Portraits in Motion series, presented in cooperation with the Wintergreen Kunqu Society and in conjunction with the exhibition Facing East: Portraits from Asia

Films

KOREAN FILM FESTIVAL DC 2005

Copresented with the AFI Silver Theatre. Cosponsored by the Korean Film Council; the Ministry of Culture and Tourism, Seoul; and the Korean Cultural Service, Washington, DC. (Continued from September 2005)

Mudang: Reconciliation Between the Living and the Dead

(2003, directed by Park Ki-bok) OCTOBER 2, 2005

Save the Green Planet!

(2003, directed by Jang Jun-hwan) OCTOBER 7, 2005

Women of the Yi Dynasty

(1969, directed by Shin Sang-ok) OCTOBER 14, 2005 Guests: Shin Sang-ok, director; Choi Eun-hee, actress

The Houseguest and My Mother

(1961, directed by Shin Sang-ok)
OCTOBER 16, 2005
Guests: Shin Sang-ok, director; Choi
Eun-hee, actress

2005 DC ASIAN PACIFIC AMERICAN FILM FESTIVAL

Cosponsored by the Smithsonian Asian Pacific American Program.

And Thereafter

(2004, directed by Hosup Lee) OCTOBER 8, 2005

Kamea

(2004, directed by Jennifer Akana-Sturla) OCTOBER 8, 2005

Silent Years

(2004, directed by James Sereno) OCTOBER 8, 2005

Fishbowl

(2005, directed by Kayo Hatta) OCTOBER 8, 2005

Monkey Dance

(2004, directed by Julie Mallozzi) OCTOBER 8, 2005

What's Wrong with Frank Chin?

(2005, directed by Curtis Choy)
OCTOBER 15, 2005

A Rainy Day

(2004, directed by Kit Hui) OCTOBER 15, 2005

Chinese Laundry

(2004, directed by Debbie Lum) OCTOBER 15, 2005

Mindy

(2004, directed by Ai Lene Chor) OCTOBER 15, 2005

Summer of the Serpent

(2004, directed by Kimi Takesue) OCTOBER 15, 2005

Waxed Poetic

(2004, directed by Keshni Kashyap)
OCTOBER 15, 2005

Singapore Girl

(2004, directed by Li-Anne Huang) OCTOBER 15, 2005

TEN MASTERPIECES OF TURKISH CINEMA

Guest: Erju Ackman, Turkish film

expert

Dry Summer

(1964, directed by Metin Erksan) OCTOBER 23, 2005

Норе

(1970, directed by Yilmaz Güney) OCTOBER 23, 2005

Innocence

(1997, directed by Zeki Demirkubuz) OCTOBER 28, 2005

Mr. Muhsin

(1987, directed by Yavuz Turgul) OCTOBER 30, 2005

Motherland Hote

(1986, directed by Ömer Kavur) NOVEMBER 4, 2005

The Bride

(1973, directed by Ömer Lütfi Akad) NOVEMBER 6, 2005

The Herd

(1979, directed by Zeki Ökten) NOVEMBER 13, 2005

Distant

(2003, directed by Nuri Bilge Ceylan) NOVEMBER 18, 2005

The Road

(1982, directed by Serif Goren) NOVEMBER 20, 2005

VIEWS OF VIETNAM

Cosponsored by the Embassy of Vietnam and the Vietnam Cinema Department. Travel costs provided by the Ford Foundation

Glorious Time in Me Thao Hamlet

(2002, directed by Nguyen Viet Linh) DECEMBER'2, 2005

Sandy Lives

(1999, directed by Nguyen Thanh Van) DECEMBER 4, 2005

Ceramic Traders

(2004, directed by Nguyen Truing Giang)
DECEMBER 4. 2005

King of Rubbish Dumps

(2000, directed by Do Minh Tuan) DECEMBER 11, 2005

Lost and Found

(2003, directed by Vuong Duc)
DECEMBER 16, 2005

Deserted Valley

(2002, directed by Pham Nhue Giang) DECEMBER 18, 2005 Guests: Pham Nhue Giang, director; Nguyen Thi Hong Thai, deputy general director, Vietnam Cinema Department

IRANIAN FILM FESTIVAL 2006

Cosponsored by the ILEX Foundation

The Unwanted Woman

(2004, directed by Tahmineh Milani) JANUARY 6 & 8, 2006

Iron Island

(2005, directed by Mohammad Rasoulof) JANUARY 20 & 22, 2006 Babak and Friends: A First Norooz

(2004, directed by Dustin Ellis) JANUARY 29, 2006 Guests: Aly Jetha and Shabnam Rezeai, producers

Deserted Station

(2002, directed by Alireza Raisian) FEBRUARY 3 & 5, 2006

Wake Up Arezoo!

(2005, directed by Kianoush Ayari) FEBRUARY 10 & 12, 2006

Portrait of a Lady Far Away

(2005, directed by Ali Mosaffa) FEBRUARY 24 & 26, 2006

SPECIAL FREER CENTENNIAL WEEKEND SILENT FILM SCREENING

Broken Blossoms

(1919, directed by D. W. Griffith)
FEBRUARY 17, 2006
Musical accompaniment by Burnett
Thompson

MIKIO NARUSE: JAPANESE MASTER

Copresented with the National Gallery of Art and the AFI Silver Theatre. Cosponsored by Otsuka Pharmaceutical, Inc. and the Japan Foundation.

Nightly Dreams

(1933) MARCH 10, 2006 Musical accompaniment by Ray Brubacher

Flunky Work Hard

(1931)
MARCH 10, 2006
Musical accompaniment by Ray
Brubacher

The Whole Family Works

(1939) MARCH 12, 2006

Hideko the Bus Conductress

(1941) MARCH 12, 2006

Three Sisters with Maiden Hearts (1935)

MARCH 17, 2006

Tsuruchi and Tsurujiro

(1938) MARCH 19, 2006

Traveling Actors

(1940) MARCH 24, 2006

The Song Lantern

(1943) MARCH 26, 2006

A Tale of Archers at the Sanjusangendo

(1945)

MARCH 31, 2006

Ginza Cosmetics

(1951) APRIL 2, 2006

Lightning

(1952) APRIL 7, 2006

Repast (1951) APRIL 9, 2006

FOURTH ANNUAL CHERRY BLOSSOM ANIME MARATHON

Cosponsored by Otakorp, Inc., and the Japan Information and Cultural Center, Embassy of Japan. Presented in conjunction with the National Cherry Blossom Festival.

Guest: Patrick Drazen, author of Anime Explosion! The What? Why? & Wow! of Japanese Animation.

My Neighbor Totoro

(1988, directed by Hayao Miyazaki) APRIL 1, 2006

Steamboy

(2004, directed by Katsuhiro Otomo) APRIL 1, 2006

Howl's Moving Castle

(2004, directed by Hayao Miyazaki) APRIL 1, 2006

Akira

(1998, directed by Katsuhiro Otomo) APRIL 1, 2006 GROWING UP: THREE INDONESIAN DIRECTORS

Cosponsored by the Embassy of Indonesia.

Chasing the Sun

(2005, directed by Rudi Soedjarwo) APRIL 21, 2006 Guest: Novi Christina, producer

About Her

(2005, directed by Rudi Soedjarwo) APRIL 23, 2006 Guest: Novi Christina, producer

Single

(2006, directed by Hanung Bramantyo) MAY 7, 2006 Guest: Hanung Bramantyo, director

After School Diary

(2005, directed by Hanung Bramantyo) MAY 14. 2006

Eliana, Eliana

(2002, directed by Riri Riza) MAY 19, 2006 Guest: Riri Riza, director

Gie

(2005, directed by Riri Riza) MAY 21, 2006 Guest: Riri Riza, director

SPECIAL SCREENING

Paanch

(2003, directed by Anurag Kashyap) MAY 25, 2006 Guest: Anurag Kashyap, director

MOVIES FROM THE RESPLENDENT ISLE: A TASTE OF SRI LANKAN CINEMA

Cosponsored by the Embassy of Sri Lanka and the National Film Corporation of Sri Lanka.

Butterfly Wings

(2005, directed by Somaratne Dissayanake) JUNE 2, 2006

Walls Within

(1997, directed by Prasanna Vithanage) JUNE 4, 2006 Flying with One Wing

(2002, directed by Asoka Handagama) JUNE 9, 2006

Guerilla Marketing

(2005, directed by Jayantha Chandrasiri) JUNE 11, 2006

SPIRITS, LEGENDS, AND DREAMS: KIHACHIRO KAWAMOTO'S ANIMATED FILMS

The Trip

(1973) JUNE 23, 2006

House of Flame

JUNE 23, 2006

To Shoot without Shooting

(1988) JUNE 23, 2006

Briar-Rose or The Sleeping Beauty

(1990) JUNE 23, 2006

A Poet's Life

(1974) JUNE 23, 2006

Anthropo-cynical Farce

(1970) JUNE 23, 2006

Breaking of Branches Is Forbidden

(1968) JUNE 25, 2006

The Demon (1972)

JUNE 25, 2006

Dojoji Temple (1976) JUNE 25, 2006

JUNE 25, 2006

The Book of the Dead (2005)

ELEVENTH ANNUAL HONG KONG FILM FESTIVAL

Cosponsored by the Hong Kong Economic and Trade Office

2046

(2005, directed by Wong Kar-wai)
JULY 7 & 9, 2006

Initial D

(2005, directed by Andrew Lau & Alan Mak)
JULY 14 & 16, 2006

Justice, My Foot!

(1992, directed by Stephen Chow)
JULY 21 & 23, 2006

Happy Together

(1997, directed by Wong Kar-wai) JULY 28 & 30, 2006

Once Upon a Time in China (1991, directed by Tsui Hark)

AUGUST 4 & 6, 2006

2 Young

(2005, directed by Derek Yee) AUGUST 11 & 13, 2006

Divergence

(2005, directed by Benny Chan) AUGUST 18 & 20, 2006

Perhaps Love

(2005, directed by Peter Chan) AUGUST 25 & 27, 2006

SELF-REFLECTIONS: THREE CINE-MATIC PORTRAITS

Presented in conjunction with the Sackler exhibition Facing East: Portraits from Asia.

Ox Hide

(2004, directed by Liu Jiayin) AUGUST 10, 2006

Quitting

(2001, directed by Zhang Yang) AUGUST 17, 2006

Close-Up

(1990, directed by Abbas Kıarostami) AUGUST 24, 2006

THE POET OF NIGHT: A LEE MAN-HEE RETROSPECTIVE

A Road to Return

(1967)

SEPTEMBER 15, 2006

Water Mill

(1966)

SEPTEMBER 17, 2006

The Devil's Stairway

(1964)

SEPTEMBER 22, 2006

Road to Sampo

(1972)

SEPTEMBER 24, 2006

2006 DC ASIAN PACIFIC AMERICAN FILM FESTIVAL

Cosponsored by the Smithsonian Asian Pacific American Program (completed October 2006)

I for India

(2005, directed by Sandhya Suri) SEPTEMBER 29, 2006

Gallery Talks and Tours by Members of the Staff and Fellows

In conjunction with the exhibition Virtue and Entertainment: Music in Chinese Art and the John F. Kennedy Center for the Performing Arts' Festival of China:

Pleasure and Music in Late Imperial China

OCTOBER 3, 2005 Jan Stuart

In conjunction with the exhibition Style and Status: Imperial Costumes from Ottoman Turkey:

Silks that Say Splendor

JANUARY 9, 2006 Theresa Esterlund

Dress to Impress

JANUARY 17, 2006 Massumeh Farhad In conjunction with Facing East: Portraits from Asia:

Facing East: Portraits from Asia

JULY 18, 2006

Debra Diamond and Jan Stuart

Portraits of China

JULY 20, 2006 Jan Stuart

Facing East: Portraits from Asia

JULY 25, 2006

Massumeh Farhad and Ann Yonemura

Guest Talks and Lectures

In conjunction with the exhibition Virtue and Entertainment: Music in Chinese Art and the John F. Kennedy Center for the Performing Arts' Festival of China:

Qin Zither and the Artistic World of the Literati

OCTOBER 21 & 22, 2005 Bell Yung, University of Pittsburgh

Encounters with Chinese Music

NOVEMBER 6, 2005

Mei Han, Orchid Ensemble

In conjunction with the exhibition Style and Status: Imperial Costumes from Ottoman Turkey:

Ottoman Turkey's Imperial Costumes: Ottoman Imperial Robes from Istanbul

NOVEMBER 1, 2005

Nurhan Atasoy, guest curator

Ottoman Textiles: Technique and

Production

NOVEMBER 15, 2005 Daniel Walker, Textile Museum

The Ottoman Fashion: The Impact of Ottoman Textiles and Costume on Europe from the 15th to the 20th Centuries

JANUARY 9, 2006 Walter Denny, Textile Museum

Interrelationships of Structure and

Design in Ottoman Silks JANUARY 10, 2006

Sumru Krody Belger, Textile Museum

Ancient Symbols/Inventive Designs

JANUARY 11, 2006

Mary McFadden, fashion designer

A 21st Century Look at 16th and 17th

Century Textiles
JANUARY 19, 2006

Hillary Steel, Museum at the Fashion Institute of Technology

Textile Design Studio

In conjunction with the exhibition Style and Status: Imperial Costumes from Ottoman Turkey, a weeklong mini-course was created for textile and fashion design students from Maryland Institute College of Art (MICA), Virginia Commonwealth University (VCU), and Marymount University. Cosponsored with the Textile Museum. Guest instructors were Linda Lee and Margaret Hluch.

Keynote address

Fashion and Identity from Ottoman Turkey to the Present

JANUARY 9, 2006

Valerie Steele, Museum at the Fashion Institute of Technology

Symposia

Style and Status in Focus

DECEMBER 10, 2005

In conjunction with the exhibition
Style and Status: Imperial Costumes
from Ottoman Turkey.

Hokusai: Breaking Boundaries, Making Waves

MAY 13, 2006

In conjunction with the exhibition Hokusai.

Special Programs

East Asian Paper Fiber Identification Workshop

NOVEMBER 8-10, 2005

Akinori Okawa

East Asian Painting Conservation Studio, DCSR, Hirayama Program for Japanese Painting Conservation

Gallery Shop Programs

Outstanding selection, excellent customer service, and an engaging atmosphere continue to be the hallmarks of the gallery shops and are three reasons why Washingtonian Magazine (December 2005) listed the Freer & Sackler shops as among the best in Washington, DC. As in past years, the shops maintained a strong presence on and off the Mall, participating in a number of off-site sales events as well as hosting a number of on-site author events. E-commerce grew as the shops began work on a wholesale website, scheduled to go live in fiscal year 2007. The website will feature the fruits of a number of product-development projects highlighting the gallery collections—these projects have been ongoing in fiscal year 2006. The Hokusai exhibition proved to be the Sackler shop's most successful exhibition, earning the highest sales volume of any exhibition in the gallery's history.

THE GALLERY SHOPS SPONSORED THE FOLLOWING EVENTS DURING FISCAL YEAR 2006

Meet the Author

The Odyssey of China's Imperial Art Treasures

David Shambaugh, with Thomas Lawton

OCTOBER 5, 2005

Mao: The Unknown Story Jung Chang and Jon Halliday OCTOBER 27, 2005

Oh My God! Jeffery Paine APRIL 5, 2006

On-site Sales Events

Trunk show featuring jewelry and home decorations from Robert Kuo Studio.

A highlight of the trunk show was an informal lecture/discussion with Robert Kuo and FSG curator Jan Stuart.

OCTOBER 26-30, 2005

Attic Sale

DECEMBER 7-19, 2005

National Folklife Festival JUNE 30-JULY 10, 2006

Off-site Sales Events

Strathmore Arts Center in Rockville, MD NOVEMBER 10-13, 2005

McLean Community Center in McLean, VA NOVEMBER 25-27, 2005

Lectures and Research Programs

Lectures by Members of the Staff

Chang, Joseph. "Perspectives on Chinese Art: New Approaches and Reflections on Forty Years of Scholarship." Chair of a panel. "New Approaches to Art and Society in Song-Yuan China." Arizona State University, Tempe NOVEMBER 4, 2005.

_____. "International Symposium on Shanshui [landscape painting] in 20th-Century China." Co-chair of a panel. Shanghai Fine Arts Publisher, Shanghai, China JUNE 10, 2006.

Cort, Louise Allison. Remarks for opening reception. Contemporary Clay: Japanese Ceramics for the New Century. Museum of Fine Arts, Boston, MA

"Towards a Better Tea Bowl:
Art, Industry and Ambition in
Seventeenth-century Japan." 2005
Toshiba Lectures in Japanese Arts.
"Polishing a Potter's Skills:
Kyuemon's Study Tour." The British
Museum, London
NOVEMBER 11, 2005.

"Competing Visions of Daimyo-sponsored Ceramics." SOAS, University of London NOVEMBER 15, 2005.

_____. "The Extraordinary and the Ordinary: Two Case Studies of Angkorean Khmer Ceramics, and a Postscript." Opening of *Glorious Pots*, organized by Washington Oriental Ceramic Group. Asian Arts and Culture Center, Towson University, Towson, MD APRIL 8, 2006.

____. "A Japanese Potter's Study Trip to Edo: Ceramic Research and Development in the 17th Century." Metropolitan Museum of Art, New York MAY 6, 2006.

_____. "Angkorean-period Stoneware Ceramics in a Wider Context." Angkor-Landscape, City and Temple Conference. University of Sydney, Australia JULY 19, 2006.

____ and Leedom Lefferts.
"Earthenware and Stoneware in
Southeast Asia." Smithsonian
Council of Scholars Research Tent,
Washington, DC
JULY 6, 2006.

Diamond, Debra. "Mimesis and Authority: Naths in Jodhpur." Conference on Siddhas and Sadhus: Ascetics in Later South Asian Culture and Art. Annual Meeting of the American Association for Asian Studies, San Francisco APRIL 7, 2006.

_____. "Copying, Citation, and Reception." Columbia University, New York APRIL 19, 2006.

Douglas, Janet G. "Research on Khmer Stone Sculpture in the Collections of the National Museum of Phnom Penh." Sherman Fairchild Center for Objects Conservation, Metropolitan Museum of Art, New York SEPTEMBER 7, 2006.

Farhad, Massumeh. "Painting the Visible: Figural Representation in the Arts of the Islamic World." Indianapolis Museum of Art SEPTEMBER 24, 2006.

Hare, Andrew. "The Care and Display of East Asian Paintings." Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, NY OCTOBER 18, 2005.

"Guidelines for the Care of East Asian Paintings." Washington Conservation Guild, Washington, DC JANUARY 5, 2006.

____. "Display, Storage, and Handling of East Asian Paintings." Brooklyn Museum of Art FEBRUARY 23, 2006. ____. "The Care and Handling of East Asian Paintings." Los Angeles County Museum of Art MARCH 27, 2006.

Jett, Paul. "Bronze Conservation at the National Museum of Cambodia." Washington Conservation Guild, Washington, DC JANUARY 5, 2006.

Orologas, Claire and Theresa Esterlund. "Museum Learning and the Shifting of Organizational Culture." National Art Education Association Annual Convention, Chicago MARCH 26, 2006.

Ulak, James. "Death of Priest Ikko." Smithsonian Congress of Scholars, Washington, DC OCTOBER 20, 2005.

"Sugimoto: History of History: Interview with James T. Ulak." Freer Gallery of Art and the Arthur M. Sackler Gallery website, Washington, DC NOVEMBER 30, 2005.

_____. "Presenting Asia to America: Propsects and Challenges for American Museums." Bringing Everyone to the Table Program, Asia Society, Washington, DC FEBRUARY 7, 2006.

____. "The Art of Baseball: Nostalgic Images of Takahito Li." Japan Information and Cultural Center, Washington, DC SEPTEMBER 13, 2006.

Research Programs

ONGOING STAFF RESEARCH PROJECTS

Allee, Stephen D. Continuing research, translation, and documentation for comprehensive catalogue of Chinese painting and calligraphy from the Song through Yuan dynasties (10th–14th century) in the collection of the Freer Gallery of Art (with Joseph Chang and Ingrid Larsen).

Bisulca, Christina. Study of East Asian paintings using scientific methods, in particular the identification of organic colorants in paintings, using HPLC, GC-MS, reflectance spectroscopy and other methods (with John Winter).

Chang, Joseph. Continuing research on Chinese Song and Yuan painting and calligraphy (10th–14th century) in the Freer permanent collection.

Chase, Ellen. Conservation and technical study of Asian ceramics, including the structure of ancient Iranian ceramics; and the development of methods to define areas of restoration on painted ceramics.

Cort, Louise Allison. Smithsonian Institution Scholarly Studies award (in collaboration with Leedom Lefferts) for research on ceramics in mainland Southeast Asia, based on field research and the Hauge Collection, Arthur M. Sackler Gallery; research on ceramics in southern Japan and ceramics in Kyoto as a center of ceramic production, use, and distribution (two projects based on the Freer Gallery of Art collection).

Diamond, Debra. Continuing research on Asian contemporary art and completing a book on Jodhpur painting.

Douglas, Janet G. Study of materials and manufacturing techniques of Chinese jade and stone from the Xi'an area of China; technical study of Western Zhou jades in the Arthur M. Sackler collections; and stone characterization of Khmer sculpture dating to the Angkor period.

Farhad, Massumeh. Continuing research on the exhibition and accompanying catalogue for Falnama (Book of divination), the Freer's permanent collection of arts of the book from the Islamic world, and the relationship of India on Persian painting in the seventeenth century.

Jett, Paul. Ancient metalworking technology in China and West Asia, with an emphasis on silver, gold, and gilding.

McCarthy, Blythe. Study of firing temperatures of ceramics from northeast Thailand. Structure of ancient Iranian ceramics using xeroradiography. Methods to define areas of overpaint on iron oxide painted ceramics.

Smith, Martha. Survey of the prints and drawings by James McNeill Whistler in the Freer Gallery of Art; study of the characteristics of Islamic paper. Winter, John. Study of East Asian paintings using scientific methods, funded by the Andrew W. Mellon Foundation; materials in Song and Yuan period paintings in the Freer Gallery of Art (with Jeffrey C. Joseph); research on organic colorants in East Asian paintings (with Christina Cole).

Yonemura, Ann. Research of paintings, drawings, prints, and printed books by Katsushika Hokusai, as well as of documentation of Charles Lang Freer's collection of paintings and drawings by Hokusai and his students (exhibition, catalogue, essays, symposium).

Fellows Research Project

Dr. Yang Junchang, Conservation and Scientific Research; Head, Department of Conservation and Restoration Shaanxi Archaeological Institute Xi'an, China. Research Project: The technical study of excavated materials from various sites in Shaanxi province, China.

Research Associate

Elisabeth West FitzHugh Conservation and Scientific Research

Publications

Design, Publications, and Web and Interactives

Over the past fiscal year the department that oversees the museums' publications, exhibition and graphic design, and website successfully completed projects in conjunction with the Freer centennial, *Style and Status*. *Hokusai*, *Hiroshi Sugimoto*, *Facing East*, and many other exhibitions and museum undertakings. The Design team, led by Dennis Kois and Karen Sasaki, conceived and produced installations that showed objects to their best advantage, met high standards on lighting and display, and helped visitors enjoy their experiences in the galleries. Clearly designed graphics underscored the exhibitions' themes, publicized the works on view and their accompanying public programs, and attracted thousands of visitors to the museum through public signage and promotional campaigns. Designers were recognized for their outstanding work with awards from the American Association of Museums and the Art Director's Club of Washington.

Publications provided museum support by overseeing the writing, editing, and production of exhibition materials, including interpretative texts, educational guides, and ephemera for the offices of public affairs, development, and shops. One major accomplishment was the publication of the two-volume set *Hokusai*. Departmental responsibilities also encompass production of the museums' quarterly calendar, annual record and *Asiatica* magazine, and program notes for the Bill and Mary Meyer concert series, all overseen by the new editor, Jane Lusaka, formerly of the American Association of Museums.

Contact with visitors extended beyond the museums through the Freer and Sackler's website. Under the creative supervision of Sarah Sullivan, the website experienced an astounding thirty-three percent increase in traffic, with more than two million visits this fiscal year. Among the most popular areas of the website were interactive components to the *Hokusai* exhibition, which allowed visitors to see details of the scrolls, flip through book pages, and closely examine brushstrokes—from a computer anywhere in the world.

Museum Publications

Yonemura, Ann. Hokusai. 2 vols. Washington, DC: Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, 2006.

Publications by Members of the Staff

Casadio, Francesca, Douglas, Janet G. and Katherine T. Faber.

"Noninvasive Methods for the Investigation of Ancient Chinese Jades: An Integrated Analytical Approach." *Analytical and Bioanalytical Chemistry* 387, NO. 3 (2006): 791–801.

Cort, Louise Allison. "Freer and Tea: One Hundred Years of *The Book of Tea.*" Arts of Asia 36, No. 1 (2006): 81.

____. "Parades, Trails and Still Lifes Composed by Gwyn Hanssen Pigott," Arts of Asia 36, No. 1 (2006): 83.

_____. "Japanese and Korean Ceramics," Arts of Asia 36, No. 1 (2006): 102-105. _____, "Southeast Asian Ceramics," Arts of Asia 36, NO. 1 (2006): 11-12.

Cort, Louise Allison and Leedom Lefferts. "Not Primitive, Certainly Not Simple: Women's Earthenware Production in Mainland Southeast Asia." TAASA Review, *The Journal of* the Asian Arts Society of Australia 14, NO. 4 (2005): 7-9.

Cort, Louise Allison and Jan Stuart, guest editors. Arts of Asia 36, NO. 1 (2006).

Cort, Louise Allison and Jan Stuart. "Introduction to the Collections."

Arts of Asia 36, No. 1 (2006): 84.

____. "Introduction to Exhibitions for 2006." Arts of Asia 36, NO. 1 (2006): 84.

_____. "The Peacock Room." Arts of Asia 36, NO. 1 (2006): 85.

Diamond, Debra. "By the Grace of Jalandranath: Politics and Painting in Jodhpur." In Holy Madness: Portraits of Tantric. Serindia Publications, Chicago, and Rubin Museum of Art, New York, 2006.

____. "Facing East: Portraits from the Freer and Sackler Galleries." Arts of Asia 36, NO. 1 (2006): 77-78.

_____. "South Asian Art." Arts of Asia 36, NO. 1 (2006): 106-9.

"Bridging Past and Present: Contemporary Art in the Arthur M. Sackler Gallery." Arts of Asia 36, No. 1 (2006): 124-127.

Farhad, Massumeh. "Arts of the Islamic World." *Arts of Asia* 36, NO. 1 (2006): 118-23.

Douglas, Janet G. and Yang Junchang. "X-ray Diffraction Analysis of Seven Jades Dating to the Eastern Zhou and Qin Dynasties from Shaanxi Province, China" (Zhongguo Shaanxi Sheng dong Zhou he Qin dai qi jian yu qi de X yan se fen xian). In Qin Tombs in the Northern Suburb of

Xi'an (Xi'an bei jiao Qin mu), Xi'an, 385-89. Xi'an City, Shaanxi, China, Sanqin Publishing House (Xi'an: San qin chu ban she), 2006.

Gunter, Ann C. "Issues in Hittite Ceramic Production: A View from the Western Frontier." In *Structuring and Dating in Hittite Archaeology*, edited by Dirk Paul Mielke, Ulf-Dietrich Schoop, and Jürgen Seeher. Byzas 4. Istanbul: Deutsches Archäologisches Institut, Abteiling Istanbul, 2006, PP. 349-63.

Jett, Paul. "Conservation and Scientific Research." Arts of Asia 36, NO. 1 (2006): 132-37.

Phillips, Kathryn. Review of Figurative Art in Medieval Islam and the Riddle of Bizâd of Herât (1465-1535), by Michael Barry. Art Documentation 25, NO. 1 (2006).

Yonemura, Ann. "Charuzu Rangu Furiya to kare no Hokusai nikuhitsuga korekushon" (Charles Lang Freer and his Hokusai Painting Collection). In Hokusai ten (Hokusai Exhibition). Tokyo: Tokyo National Museum, Nihon Keizai Shimbun, 2005.

____."The Arthur M. Sackler Gallery: Changing Directions," *Arts of Asia* 36, NO. 1 (2006): 72.

_____. "Hokusai," Arts of Asia 36, NO. 1 (2006): 74-76.

_____. "Japanese Art," Arts of Asia 36, NO. 1 (2006): 97-101.

Yonemura, Ann and Julia Meech
"The Ukiyo-e Society of America:
Approaching Thirty-Five." Impressions
27 (2005-06).

Yoshimura, Reiko. Review of Descriptive Cataloging Guidelines for Pre-Meiji Japanese Books, by Isamu Tsuchitani. Journal of East Asian Libraries 140 (2006).

Library Serivces

Library Services

The library acquired a total of 2.710 volumes (excluding journal issues) between October 2005 and September 2006. Of those, 2.274 volumes were purchased and 436 were acquired through the gift/exchange program.

From October 3 to 7, 2006, the library hosted a workshop, "Japanese Illustrated Books and Woodblock Prints. 1615-1868," as part of the 2006 University of Virginia Rare Book School programs, lead by Dr. Ellis Tinios, honorary lecturer at the University of Leeds, research associate at University of London, and special assistant at the British Museum.

In conjunction with the Freer's Annual Friends Day in September 2006, the curatorial department and the library gave a joint presentation on Japanese illustrated books from the Edo period in the library's rare book collection.

Two woodblock printed books illustrated by Katsushika Hokusai were loaned to the Tokyo National Museum for *Hokusai* (OCTOBER 25-DECEMBER 4, 2005) and twelve were exhibited in the Hokusai exhibition at the Sackler (MARCH 4-MAY 14, 2006).

Ralph Redford, with his late wife, Lara Redford, former Friends of the Galleries, donated a large number of books to the Freer/Sackler Library in 2005. Mr. Redford decided to ship the rest of his personal collection to Afghanistan. The library secured assistance for this project by contacting several retired U.S. Foreign Service Officers and a current Foreign Service Officer stationed in Afghanistan. The books were shipped in April 2006 to a library renovated by the United States in Mazar-e-Sharif.

Gifts

The thirty founding members of the Friends of the Freer and Sackler donated \$1.800 in commemoration of the fifteenth anniversary of the group. Each member selected one title to be purchased with the fund.

Significant Acquisitions

The library located and purchased a rare traveler's account of Iran in the seventeenth century: Daulier Deslandes, André. Les beautez de la Perse; ou la description de ce qu'il y a de plus curieux dans ce royaume: enrichie de la carte du païs, & de plusieurs estampes designees sur les lieux (Paris: G. Clouzier, 1673). Daulier joined the French jeweler Jean Baptiste Tavernier (1605–1689) on his sixth voyage to the Orient. They reached Isfahan in December 1664.

Another noteworthy acquisition is: Matsumoto, Munehisa. Nihon Shikimei Taikan [Complete Catalog of Japanese Colors] (Kawade Shobō Shinsha, 1993). Together with a scholarly commentary, this five-volume set contains over five hundred naturally dyed silk samples of authentic colors that were used from ancient times through the Edo period, including samples of colors from the Heian period, which had been known previously only by their names. The purchase was made possible by a grant from the Ellen Weedon Foundation.

Archives and Slide Library

Exhibitions

Photographs from the archives were included in the Sackler exhibition Facing East: Portraits from Asia (JULY 1-SEPTEMBER 4, 2006).

Management

Progress was made toward a completely electronic system of reference image production. Research requests for document copies are now done entirely with a digital camera, avoiding damage that repeated photocopying has on one-hundred-year-old documents. The archives now retains digital files, allowing for quick electronic retrieval, dispensing with the need to handle original papers, and allowing for better response time to research requests.

With the help of conservation staff, sensitive photographic materials are being identified, re-housed, and moved into the archives cold storage vault. The bulk of the collection's vulnerable film is scheduled to be stored in either the cold vault or the archives' freezers by the end of 2007.

Research

Islamic art scholars David Roxburgh of Harvard University and Renata Holod of the University of Pennsylvania are investigating the papers of Myron Bement Smith (1897–1970), with the intention of publishing his original dissertation and accompanying photographs of Persian architecture.

Willa Z. Silverman, associate professor of French and Jewish studies at Pennsylvania State University, is transcribing the complete diaries of Henri Vever (1854-1942), held by the archives. She intends to publish them both in their original French and in an English translation. Vever's diaries present a fascinating panorama of French politics, society, and culture at the turn of the nineteenth century. Moreover, they concern a four-year period in French and world history, marked by the major French scandal of the Dreyfus affair (to which Vever records his reactions almost daily, in minute detail); the Spanish-American War (which also concerned Vever); and the 1900 Paris World's Fair (at which Vever exhibited his jewelry to great acclaim).

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Details Folio from a Falnama (Book of Omens); Adam and Eve; opaque watercolor, ink, and gold on paper, 59.7 x 44.9 cm; Qazvin, Iran; Purchase, Smithsonian Unrestricted Funds, Smithsonian Acquisition Program, and Dr. Arthur M. Sackler, S1986.251a-b. Archival images courtesy Freer and Sackler Archives. Images of Queensland Art Gallery and Gallery of Modern Art by Neil Greentree.

Portugal All installation photos courtesy Freer and Sackler photographers.

The House of the Faraway Heart All images and photographs are used with permission of Shin'enkan Foundation. (23) Manpuku-ji Temple by Ito Jakuchu (1716-1800); Japan, Edo period, 1716-99; ink on paper; overali 181 x 45 cm; Etsuko and Joe Price Collection, ELS2007.4.54; Seven Cranes by Ito Jakuchu; Japan, Edo period, 1716-99; colors on silk; overall 210 x 71 cm; Etsuko and Joe Price Collection, ELS2007.4.47; Daimyo Procession through Seta; Japan, Edo period, 1600-99; colors on paper; 12 x 362 cm; Etsuko and Joe Price Collection, ELS2007.4.64. (25) Birds, Animals, and Flowering Plants in Imaginary Scene by Ito Jakuchu; Japan, Edo period, 1716-99; colors on paper, each screen 168.7 x 374.4 cm; Etsuko and Joe Price Collection. ELS2007.4.50. (26) Grapevines by Ito Jakuchu; Japan, Edo period, 1716-99; colors on paper; overall 208 x 47 cm; Etsuko and Joe Price Collection, ELS2007.4.50. (27) Landscape by Maruyama Okyo (1733-1795); Japan, Edo period. 1776; ink on silk; (right) 159.4 x 245 cm, (left) 159.4 x 419.4 cm; Etsuko and Joe Price Collection, ELS2007.4.14; Red Cliffs by Maruyama Okyo; Japan, Edo period, 1776; ink on silk; overall 160 x 155 cm; Etsuko and Joe Price Collection, ELS2007.4.13.

Jodhpur All photos courtesy Neil Greentree. (30) Bakhat Singh Mahal, Ahhichitragarh Fort, Nagaur, Rajasthan. (31) Maharaja Bakhat Singh in the Bakhat Singh Mahal Nagaur, 1737; opaque watercolor and gold on paper; 62.9 x 43.8 cm; courtesy of Mehrangarh Museum Trust, RJS 2031 (ELS2008.2.12). (32 and 33 top) The Mountains of the Eight Directions, folio 17 from the Shiva Rahasya, 1827; opaque watercolor and gold on paper; 40.2 x 115.5; courtesy Mehrangarh Museum Trust, RJS 2729 (ELS2008.2.50). (35) Detail of Vishnu Sleeping on the Cosmic Ocean, folio 3 from the Shiva Purana; attributed to Shivdas, ca. 1828; 47 x 126 cm; opaque watercolor and gold on paper; courtesy Mehrangarh Museum Trust, RJS 2600 (ELS2008.2.43). (36-37 top) The Chakras of the Subtle Body, folio 2 from the Nath Charit; attributed to Bulaki, 1823; opaque watercolor and gold on paper; courtesy Mehrangarh Museum Trust, RJS 2427 (ELS2008.2.54). (38 top) Cosmic Ocean with Om, folio 43 from the Nath Charit; attributed to Bulaki, 1823; opaque watercolor and gold on paper; 44.1 x 118.2; courtesy Mehrangarh Museum Trust, RJS 2468 (ELS2008.2.61). (39) Cosmic Ocean, folio 48 from the Nath Charit; attributed to Bulaki, 1823; opaque watercolor and gold on paper; 44.1 x 118.2 cm; courtesy Mehrangarh Museum Trust, RJS 2473 (EL\$2008.2.59).

Jun Ware All objects are the gift of Mrs. Diane Schafer. (42 from top) Deep bowl; China, Henan province, Northern Song or Jin Dynasty, 12th–13th century; stoneware with Green Jun glaze; H. 10.8 cm x diam. 15.6 cm. "Bubble bowl"; China, Henan province, Northern Song or Jin Dynasty, 12th–13th

century; stoneware with Green Jun glaze; diam. 8.9 cm. Bowl; China, Henan province, Northern Song or Jin Dynasty, 12th-13th century; stoneware with Green Jun glaze; diam. 22.5 cm. Saucer dish; China, Henan province, Northern Song or Jin dynasty, 12th-13th century; stoneware with Green Jun glaze; diam. 11.4 cm. (43 from top) Deep bowl with cover; China, Henan province, Northern Song or Jin dynasty, 12th-13th century; stoneware with Green Jun glaze; H. 10.8 cm, diam. 15.6 cm. "Bubble bowl"; China, Henan province, Northern Song or Jin dynasty, 12th+13th century; stoneware with Green Jun glaze; diam. 8.3 cm. Dish with upturned rim; China, Henan province, Northern Song or Jin dynasty, 12th-13th century; stoneware with Green Jun glaze; diam. 20.3 cm.

The Art of the Book All images are from the Gerhard Pulverer Collection. (44~45 top) Ehon shiki no hana, 1801, by Kitagawa Utamaro (d. 1806); woodblock printed book, ink and color on paper; V2006.631b. Ehon butai ogi, 1770, vol. 1; illustrations by Katsukawa Shunshō (1726-1792) and Ippitsusai Bunch (act. 1765-1792); woodblock printed book, ink and color on paper; V20.2006.536a. Ehon shiki no hana, 1801, by Kitagawa Utamaro; woodblock printed book, ink and color on paper; V2006.631a. (44-45 bottom row) Nishikizuri onna sanjūrokassen by Chōbunsai Eishi (1756-1829); woodblock printed book, ink and color on paper; V20.2006.70. Suiseki gafu nihen, 1820, illustrations by Suiseki; woodblock printed book, ink and color on paper; V20.2006.534. Keisai higo, ca. 1820s; illustrations by Keisai Eisen (1790-1848); woodblock printed book, ink and color on paper; V20.2006.67. (46 top) Wrapper for book illustrated on previous page, V20.2006.70; (46 bottom) Keisai higo, ca. 1820s, illustrations by Keisai Eisen; woodblock printed book, ink and color on paper; V20.2006.564; (p. 47 top) Keisai higo, ca. 1820s; illustrations by Keisai Eisen; woodblock printed book, ink and color on paper; V20.2006.631. (47 bottom) Chiyomi gusa, 1733, by Nishikawa Sukenobu (1671-1751); woodblock printed book. ink on paper; V20.2006.531. (48 top) Keisai higo, ca. 1820s; illustrations by Keisai Eisen; woodblock printed book, ink and color on paper; V20.2006.67. (48 middle and bottom) Book in wood storage box followed by illustrations across bottom of both pages, Naniwa meisho: Tenpōzan shōkei ichiran, 1834, by Yashima Gakutei (1786?-1868); woodblock printed book, ink and color on paper; V20.2006.92. (49) Kaishien gaden (Mustard-seed Garden Painting Manual); first Japanese edition, 1746; woodblock printed book, ink and color on paper; V20.2006.810. Nepal All contemporary photographs courtesy Neil Greentree. Image from 1960s courtesy Mary

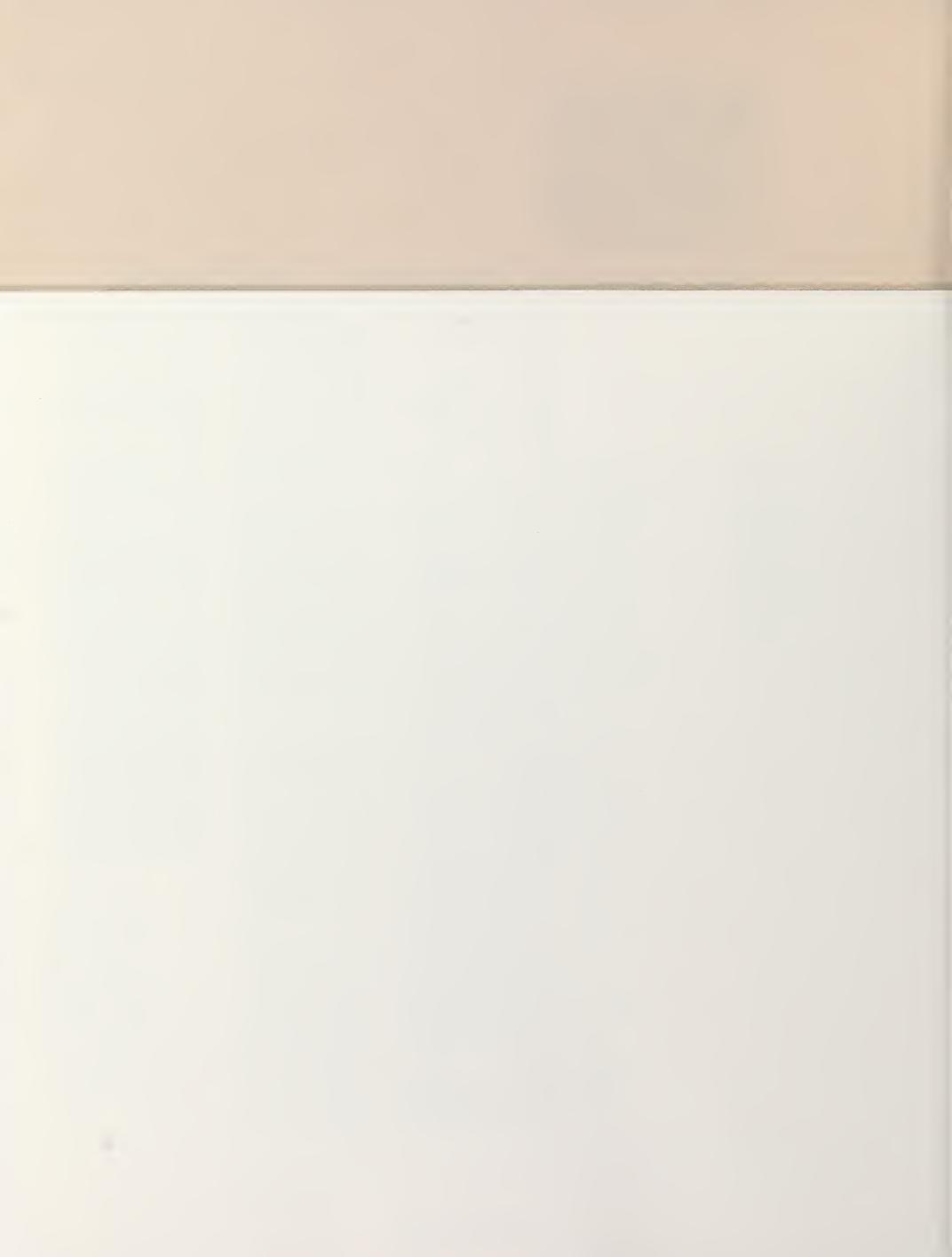
Oman Ahmad Bin Na'Aman by Edward Mooney, used with permission of the Peabody Essex Museum, Salem, Mass., gift of Mrs. William P. McMullan, M4473. Sultan Qaboos bin Said, Sultan of Oman, courtesy of the Sultan Qaboos Foundation, Washington, D.C. Treaty Series Number 247 EX; General Records of the U.S. Government, 1778-1994, Record Group 11; National Archives and Records Administration, Washington, D.C. Martin Van Buren by Mathew Brady (1823-1896); daguerreotype, c. 1856; National Portrait Gallery, Smithsonian Institution, NPG.76.104. Smithsonian Castle, negative #2889, courtesy of Smithsonian Archives, Smithsonian Institution, Washington, D.C. Patent Office by Edward Sachse & Co.; chromolithograph on paper c. 1855; mat (horizontal), 40.6 x 55.9 cm; National Portrait Gallery, Smithsonian Institution,

NPG.POB135.

Sources: Adele L. Younis, Arabs in America (Staten Island, NY: Center for Migration Studies, 1995). Herman Frederick Ellis, "Ahmad Bin Na'Aman's Mission to the United States in 1840, the Voyage of Al-Sultanah to New York City," Essex Institute Historical Collections (October 1962). Grateful acknowledgments go to Pamela M. Henson, director of the Institutional History Division, Smithsonian Institution, and to the Sultan Qaboos Cultural Center, Washington, D.C. Music for an Exhibition (Top) Courtesy Columbia Artists Management. (Bottom) Photos by Neil Greentree.

Sunrise to Moonrise (Left to right, top) Aruna Sairam, Indian vocalist, with members of Anonymous 4; Aruna Sairam, (Second row) Daqqa of Tarouidant, Moroccan Sufi ensemble. (Fourth row) Julian Raby, director of the Freer and Sackler Galleries.

Social Whirl (Top) In the Beginning gala with guest Shirley Jackson and friends (left) and FSG director Julian Raby (right). (Middle) Ode players from Oman (left); Encompassing the Globe gala, Ambassador and Mrs. Pedro Catarino with Gail Scott. (Left to right, bottom) HE Hamed Al-Rashdi, Minister of Information of the Sultanate of Oman; HE Isabel Pires de Lima, Minister of Culture of the Republic of Portugal; Mubarak Al-Busaidi, Deputy Director of the Sultan Qaboos Center; HE Aníbal Cavaco Silva, President of the Republic of Portugal; and HH Sayyid Haithan Al-Said, Minister of Heritage and Culture of the Sultanate of Oman. Endnote All images are from the Myron Bement Smith Collection, Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Smithsonian Institution, Washington, D.C.; Gift of Katharine Dennis Smith (1973-1985). Myron Bement Smith and Katharine Dennis Smith in Syria, 1933, A0890; photographer, Myron Bement Smith; negative number 33; film negative. Isfahan, Masjid-i Shaykh Lutfallah, 1609-13, Relaying of extrados of dome, 0891; photographer, Myron Bement Smith; negative number 994; film negative. Isfahan, Masjid-i Jum'a, 11th-12th centuries; northwest Iwan extrados, rear elevation, A0904; photographer, Myron Bement Smith; negative number L227-35. Sketch of Masjid-i Jum'a, Isfahan 11th-12th centuries; small dome; pencil on paper, A0888. Isfahan, Masjid-i Jum'a, 11th-12th centuries: dome chamber; A0889; photographer Myron Bement Smith; negative number L145-30.



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